

2d artist

Concept Art, Digital & Matte Painting Magazine
Issue 070 October 2011

Interview

Jeremy Love



Articles

Sketchbook of Joe Weatherly



The Gallery

Sang Han, Ioan Dumitrescu
and Andreas Rocha, plus more!



ANY SPARE CHANGE SIR?

Jason Seiler paints a charming 'down - and - out' in our Character Portrayal tutorial showing how to make someone look obese.



Tribal Warriors

In this months issue Ignacio Bazan Lazcano dishes up an amazing image and tutorial as he creates a Fantasy Tribal Warrior.



Creating New Worlds

David Smit and Nadia Karroue give us a masterclas in turning an idea into a concept in the latest chapter of this excellent series.



Matte Painting

Piotrek Swigut wraps up his Matte Painting series by showing us how to transform the time of day.



Editorial

Sometimes it is really hard to choose the magazine cover because we have so much outstanding work in the magazine that we can't decide. This month is a perfect example of this. This magazine is visually stunning throughout, with a jaw-droppingly inspirational collection of stunning work dispersed throughout its pages.

Because it was so hard to choose what to put on the cover, I thought that I would start by talking about the amazing image on it. Some artists just seem to get it right every time and **Jason Seiler** is one of those artists. Jason will be talking us through the latest installment of our Character Portrayal series by showing us how to paint an obese person. Jason's tips and technique are really quite straight forward, observe closely and paint carefully. This makes it sound so much easier than it is but if you follow these rules closely the possibilities are really limitless as Jason demonstrates beautifully.

This month's sketchbook artist is an animal anatomy expert and spends his days watching and observing the way animals move and recording their poses and anatomy. **Joe Weatherly** has kindly shared some of his observations with us, and demonstrates his outstanding knowledge of the way animals work. This is a really interesting sketchbook and well worth reading.

For this month's issue we managed to find time in **Jeremy Love's** busy freelance schedule to catch up with him. Jeremy has worked on some of the biggest IP's like Chronicles of Narnia and Star Wars and churns out stunning image after stunning image. I would seriously recommend taking a good look at the images in this interview and on his site as they really are a visual treat.

Ignacio Bazan Lazcano has kindly wrapped up our tribal warriors series with an absolutely stunning image of a fantasy tribal warrior. Nacho never lets us down and in this tutorial he doesn't only teach us how to design and paint our character, but also instructs us on some of the art fundamentals.

Our Matte Painting series is wrapped up by **Piotrek Swigut** in this month's issue as he looks at how to change the time of day in your Matte paintings.

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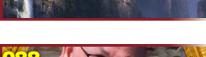
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Jo Hargreaves

David Smit and **Nadia Karroue** continue their excellent Creating New Worlds series for us this month by telling us how they designed their unique characters. There are no secrets withheld or details missed out in this stunning series so if you are designing your own world this is a must.

I am swiftly running out of space so I will quickly tell you about this month's making of, which really is very interesting and helpful tutorial by **David Munoz** who tells us about the Icelandic Legend of Loftslay Blade.

The gallery is a treasure trove of outstanding work this month featuring artists like **Alexey Egorov**, **Andreas Rocha**, **Ioan Dumitrescu** and **Ken Tomiyasu** to name just a few. I hope you enjoy it.

Setting up your PDF reader

For optimum viewing of the magazine it is recommended that you have the latest Acrobat Reader installed.

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To view the many double-page spreads featured in 2DArtist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

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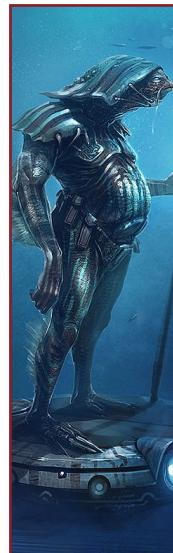
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Contributing Artists

Every month many artists from around the world contribute to **3DCreative** and **2DArtist** magazines. Here you can find out a bit more about them! If you would like to be a part of **3DCreative** or **2DArtist** magazine, please contact: simon@3dtotal.com



Jeremy Love

Jeremy Love is a Freelance concept artist living in Australia. After leaving New Zealand at 19, he spent 10 years working as a sign writer, graphic designer and airbrush artist before moving into 3d animation and finally concept art. Jeremy has worked in games and film for the last 7 years on IP's such as Hellboy, Star Wars and Narnia.



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David Munoz

David is a Spanish artist born in Barcelona. He studied Graphic design and specialized in lighting and character design.

He gained experience in the video games industry and then moved into feature animation. He currently works at Kandor Graphics, a Spanish studio as a Color/Lighting Art Director and digital sculptor.

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Ignacio Bazan Lazcano

Lives in the beautiful city of Buenos Aires where he's been working for four years in the games industry as an illustrator and concept artist. He currently works for TimeGate Studios where his tasks include developing the aesthetics of the game right from the very beginning – what he'd call, “pre-production”. In the future he'd like for Argentina to become well-known for its artistic talent, where he can learn – and teach – amongst the best. <http://www.ignaciobazanart.com/>
i.bazanlazcano@gmail.com



Image by Jeremy Love



Piotrek Swigut

Piotrek Swigut is a concept artist and matte painter from Poland specializing in work for film and video games.

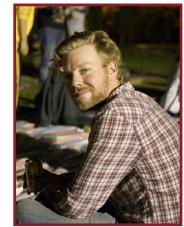
Soon after graduating he was spotted by Blizzard Entertainment where had the opportunity to create cinematics for *World of Warcraft*, *Starcraft* and *Diablo*. He recently left Blizzard to work on the new *Conan the Barbarian (2011)* movie.

<http://www.swigut.com/>
pswigut@gmail.com



David Smit

When not traveling or working overseas, David resides in Amsterdam, freelancing in concept art, illustration and art direction jobs. It's only when he sleeps that he's not busy! He is always on the search for great projects, opportunities, stories, good music, and a nice cold beer.



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Jason Seiler

Has had the pleasure of painting for many magazines, such as TIME and MAD.

He's also worked on films for Universal Pictures, and more. He teaches a course on caricature illustration for Schoolism.com, and last year his first book came out, called "Caricature, the Art of Jason Seiler". His second book, "Seiler 2008-2009" will be available this July, as well as a two-hour instructional DVD, "Sketching with Jason Seiler". <http://www.jasonseiler.com/>

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Would You Like To Contribute To 3DCreative Or 2DArtist Magazines?

We are always looking for tutorial artists, gallery submissions, potential interviewees, 'making of' writers, and more. For more information, please send a link to your work to: simon@3dtotal.com

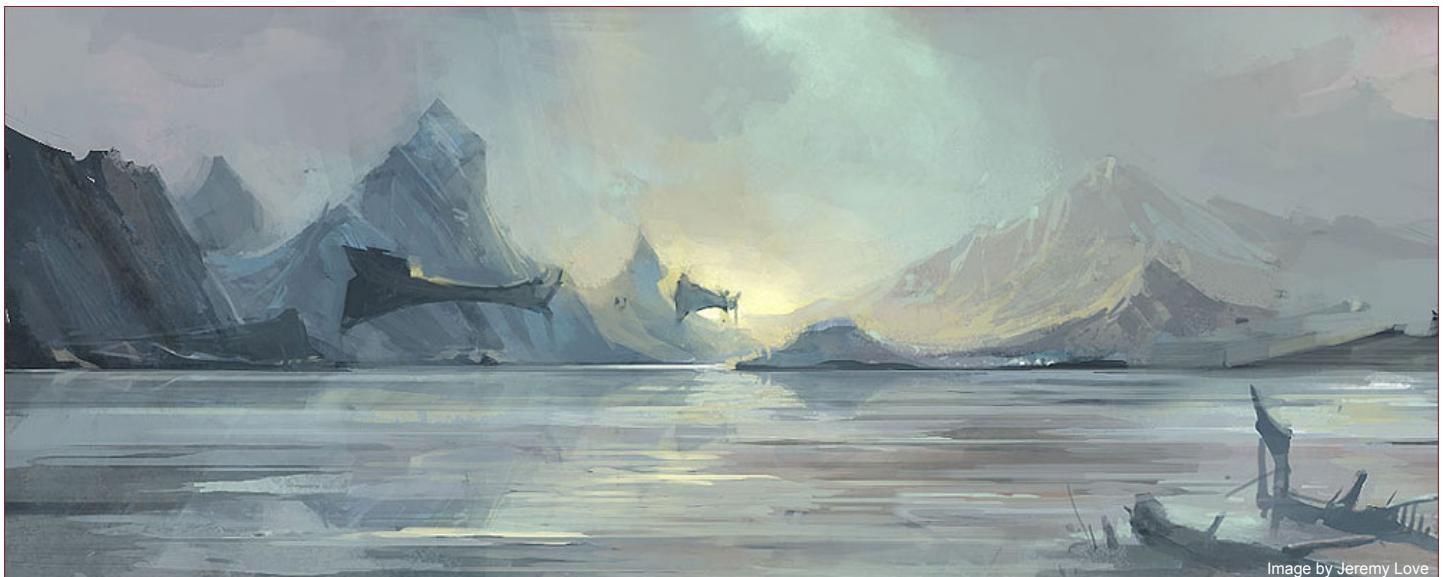


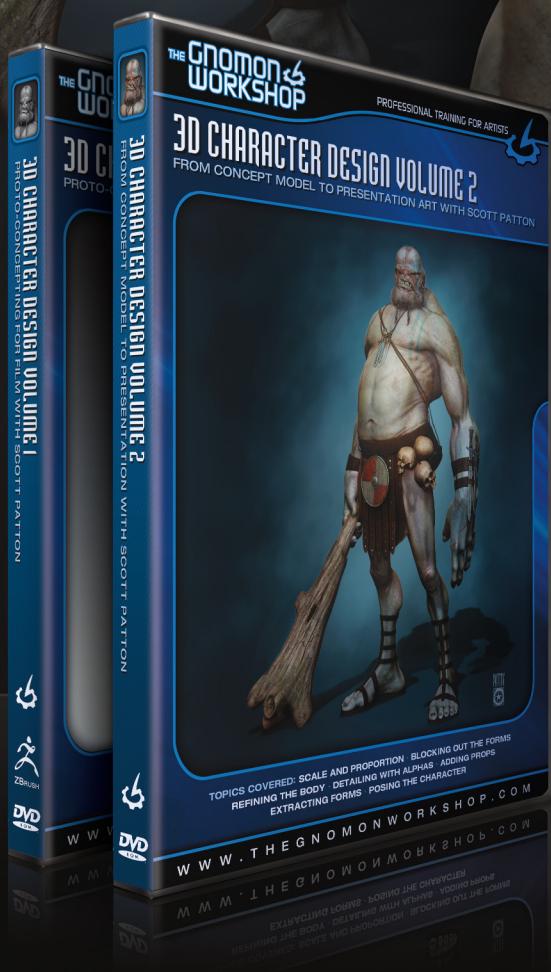
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JEREMY LOVE



Originally a signwriter and graphic artist by trade, Jeremy Love's career took a u-turn after a memorable seminar in Copenhagen introduced him to the world of 2D concept art. Photoshop and a Wacom took over from LightWave and he hasn't looked back since, working on high profile projects including *The Chronicles of Narnia: The Voyage of the Dawn Treader* and several *Star Wars* video games.

"I was late for Feng's seminar and had to sit in the aisle. Up until that point I had never realized there were actually people designing this cool stuff for a living. I was blown away at the speed and talent of this guy... Something just clicked and I thought, "Yeah, this is for me" "



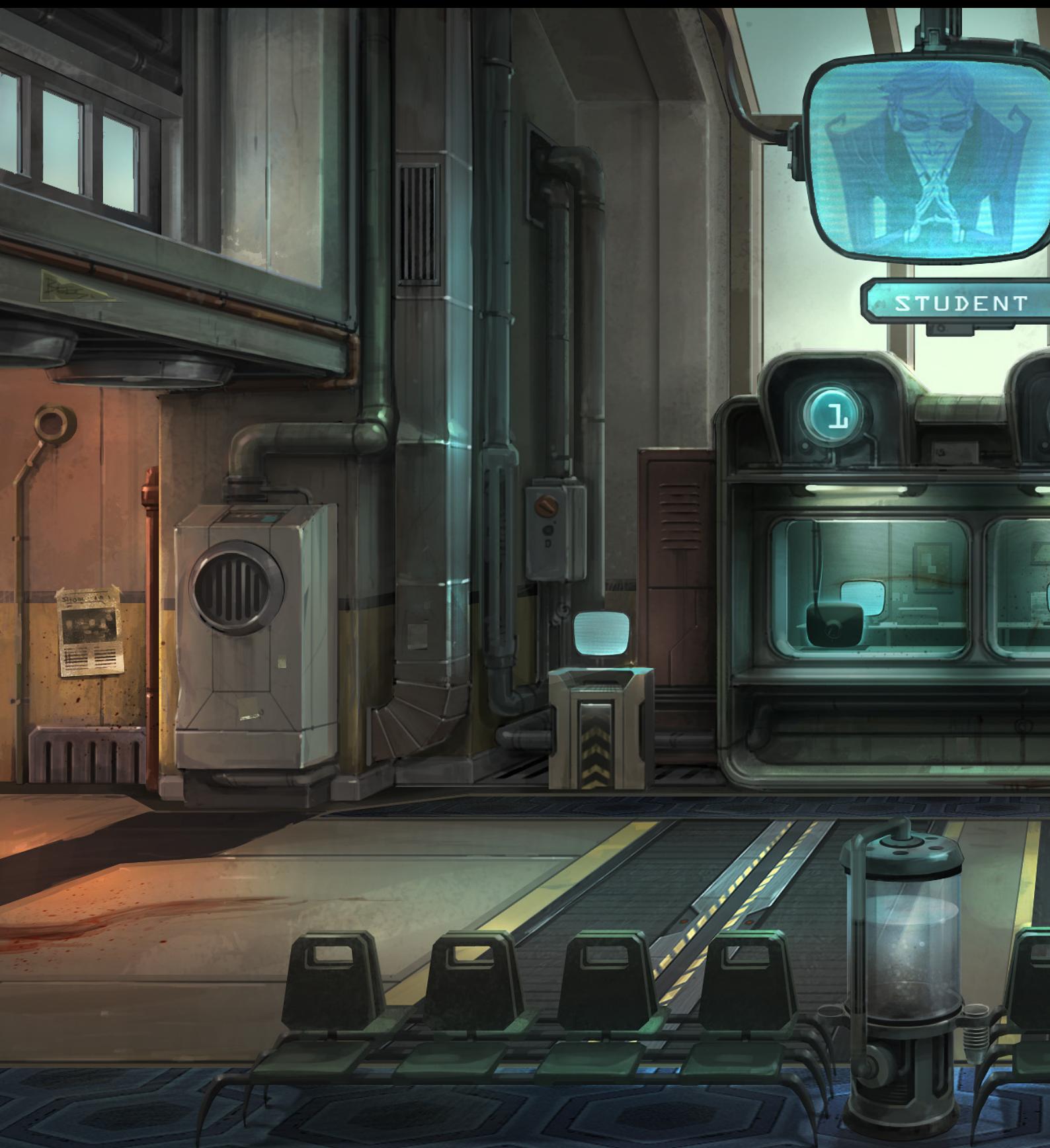
Hi Jeremy and welcome to the world of **2DArtist** magazine! By the sounds of it you've had quite an interesting artistic career so far – from signwriter to concept artist in ten years! Could you tell us a

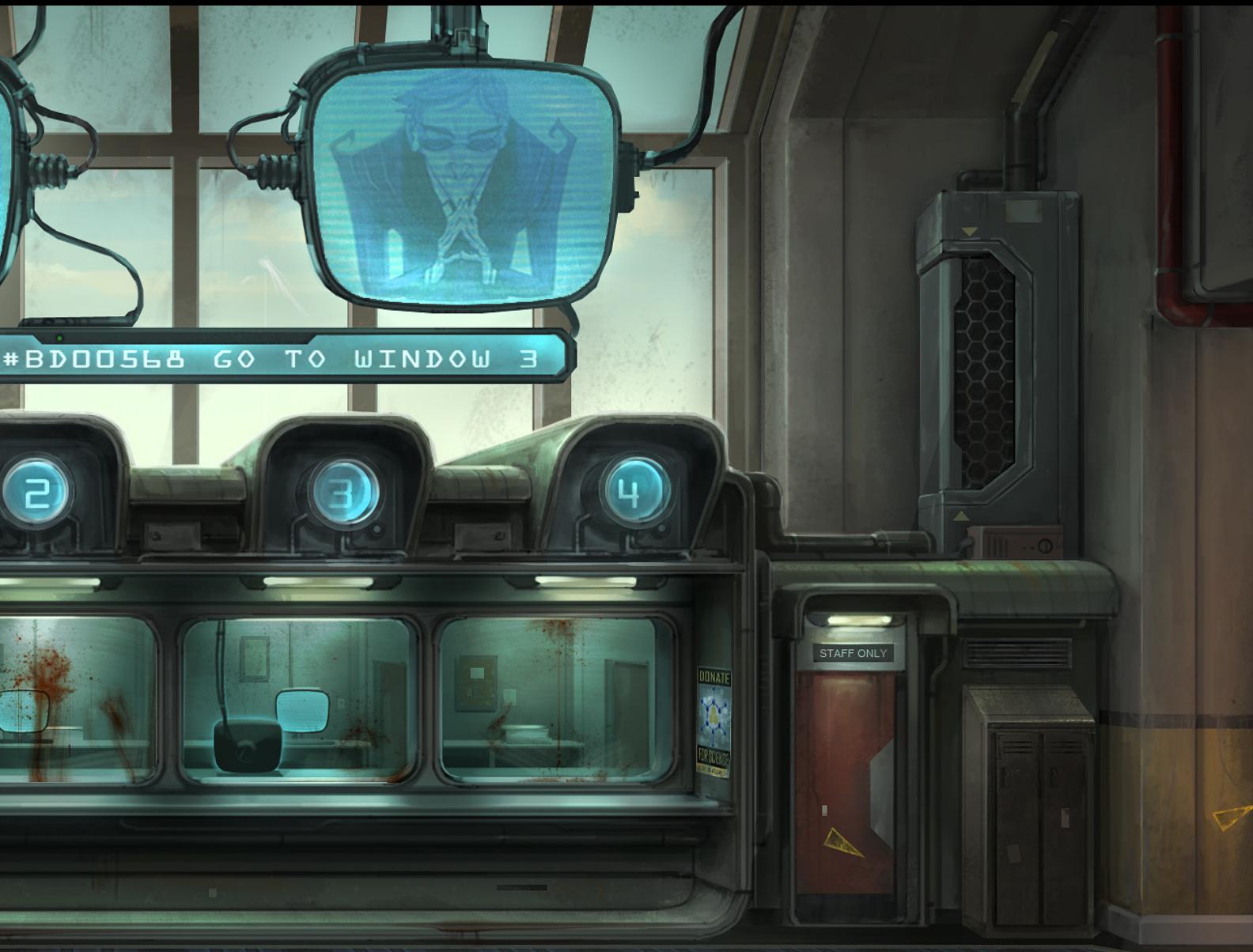
bit more about this journey and your experiences along the way?

Wow, sign writing seems like so long ago now... but it turns out that it gave me a solid, traditional art foundation. I actually wanted to be a book

illustrator from an early age. I was a fan of the "choose your own adventure" books and loved the cover art. Artists like Boris Vallejo and Frank Frazetta inspired me too. I could draw ok in school, but mostly failed in art as I lacked the







discipline to follow instructions. I did, however, enjoy technical drawing and finished the subject with a distinction, so my father took me to a local architect firm. Up until that point, I was under the impression that the job was all about designing fancy buildings, but instead I was shown plans for toilet cubicles and concrete foundations. This didn't appeal to me so I set my sights on becoming a graphic artist. My first job was doing bromide paste ups and learning CAD graphics software.

"There's no undo when you make a mistake on a big bloke's bike tank"

I then went to work for a small company where I designed surf t-shirts and logos. After a while the boss introduced me to the airbrush and asked me to paint a robotic dragon on a shop sign. I ended up specializing in airbrushing and painted on pretty much everything. It turned out to be great learning curve for me as it taught me the discipline I needed. I had to work within tight deadlines and deal with difficult clients, plus if I



made a mistake I pretty much had to start again. There's no undo when you make a mistake on a big bloke's bike tank so I learnt to be careful and think ahead. It's an interesting profession as it taught me to be a jack of all trades. I had to design, construct, paint and install the signage.

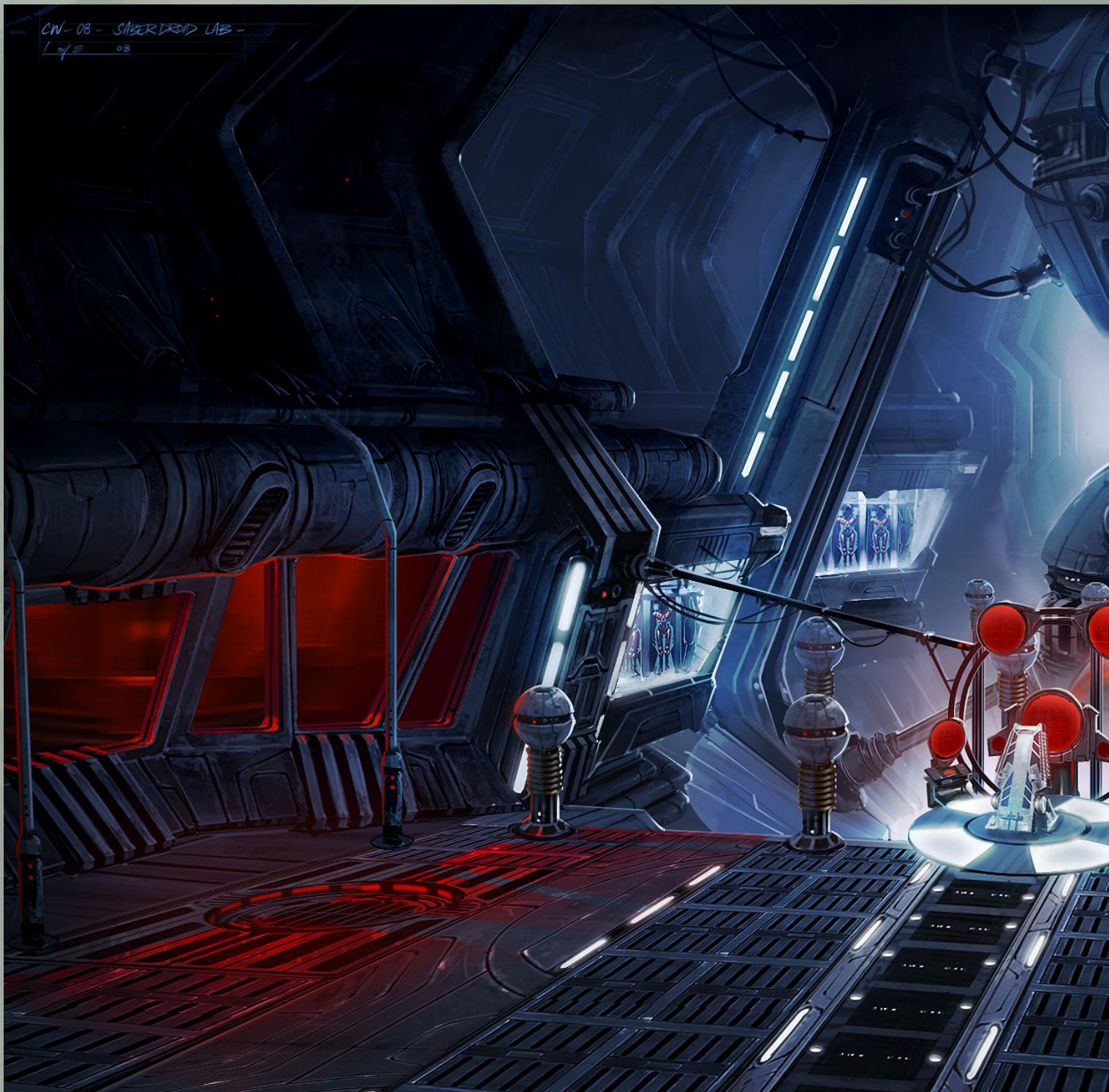
I ended up helping run a sign shop in Noosa, which was great, but I spent most of my time

airbrushing waves, sharks and dolphins on every truck, boat and shop imaginable. One of the strangest experiences was having a rotten avocado thrown at my head while installing a huge artists impression for a new high-rise development in Mooloolaba. I remember thinking, "Surely my art isn't that bad?" although, I don't blame them as there used to be a good pub there.





J. K. 09



Sign writing took me all over the world and I got to work on some great projects. I think the best job I got to work on was doing the vehicles for Chateau Elan, in Saint Andrew's Bay, where they put us up for two nights with an open tab and free golf. Anyway, while doing my day job, I was also freelancing for a production house doing graphics and animations for commercials and documentaries. This is where I found out

about LightWave 3D. I was keen to make a change in career as the constant fumes from airbrushing had made me very ill.

It's interesting because in my experience, LightWave is one of the lesser-used software packages and doesn't quite have the same prominence as 3ds Max or Maya in today's industry – was it a conscious choice for you

to use it, or was it just a case of LightWave being the first 3D software you stumbled across?

LightWave seems to have taken a back seat in games development especially. Although at the time it was used extensively in TV broadcast production. The production house had a copy of LightWave v5 so I gave it a go. If an advert needed a flying logo or spinning object, I would



just learn enough to do that. Eventually an animated character was needed and I was hooked from there. I really enjoyed doing everything from storyboarding to directing. I think I stopped using it at about v6.5.

You now work as a senior concept artist for the Australian arm of THQ, is that right? What's a typical day like for you there? And

are you allowed to share anything about what you're working on at the moment or is it all top secret?

Yeah that's right, but unfortunately the studio closed a few weeks ago. A typical day started with coffee and emails. We were lucky enough to have a big coffee machine, which I became addicted to – delicious! All of us concept artists sat together in a small dark corner, so we

shared the latest art links and game trailers. Some mornings the AD would call an art meeting where we would talk about our tasks and make sure we were on the same page. We used a task management application so we mostly knew what to get on with. I mainly worked on character designs for this project, but did a bit of everything so it was fun.

Wow, I'm really sorry to hear about the closure of your studio – how did that come about? And where do you see your career going from here? Freelance work or do you have a position at another studio lined up? Thanks, it was a shame to say goodbye to a great studio and all that work for sure. We were a year into production and the team was really happy to have created something that looked and played really well. We were all excited to be part of such a cool title and were close to alpha so it came as a shock. THQ Corp. and the client were pleased with what we were doing, but ultimately I think it was down to the Australian dollar. It's just not as viable for overseas publishers to invest here anymore given the current climate. There were no doubt other factors behind it, but that's just the way of the industry.

"The thought of creating art for IPs such as Star Wars seemed too good to be true, but somehow attainable at the same time"



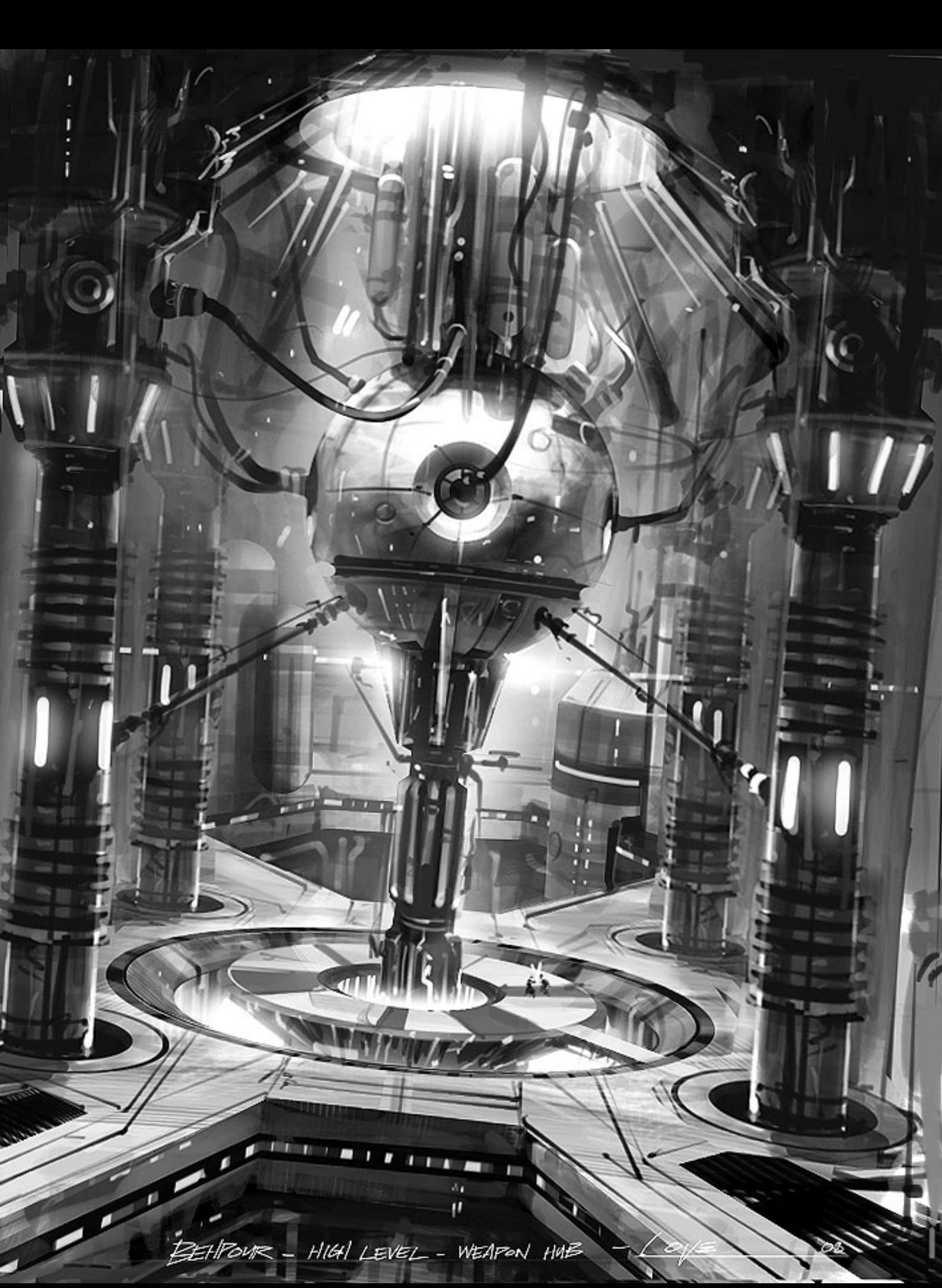
I've had a few offers at other studios and considered moving overseas, but I'm pretty happy here right now so have decided to build a small studio at home and do freelance concept work. It's going well so far and the studio is almost finished so it's an exciting time. Now that I don't have full time restrictions, I'm hoping to do some more film work.

On your website you mention attending a seminar by Feng Zhu as a kind of turning point in your artistic career. He's an artist

that a lot of people mention as being an inspiration for them and we've been lucky enough to feature his work in the pages of 2DArtist. What was it about the seminar that so captured your attention? And if you hadn't attended, do you think you'd still have found your way to 2D?

Feng is an inspiration for sure. My initial intention for attending the 3D festival was to learn more about 3D and do some networking. I had gone out the night before in Copenhagen and had a few too many local beers so was





BETHPOUR - HIGH LEVEL - WEAPON HUB - LOVE

08



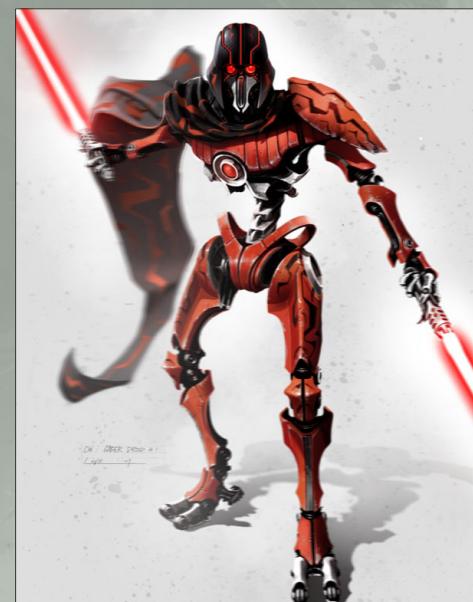
feeling a little rough. I was late for Feng's seminar and had to sit in the aisle. Up until that point I had never realized there were actually people designing this cool stuff for a living. I was blown away at the speed and talent of this guy... Something just clicked and I thought, "yeah, this is for me". The thought of creating art for IPs such as *Star Wars* seemed too good to be true, but somehow attainable at the same time. I think that with the expansion of global media, it was only a matter of time before concept art appeared on my radar as a career option. But

there's no denying that Feng's seminar had a huge impact on me. Within a week of returning home I had bought a tablet and was learning Painter. To my wife's dismay I spent hundreds of hours on that thing.

"It's an ongoing learning curve and I'm always striving for an image that I'm happy with for more than a week"

It seems behind every great artist there's a very understanding spouse! So how did you make the transition from 3D to 2D? Was it just a case of practice, practice, practice and then shopping your portfolio around?

[Laughs] That's true! I think technically I had a fairly solid art foundation through simply drawing from life and painting from photos. Signwriting helped me learn how color worked as I had to mix all my paints, but I had limited knowledge of anatomy or composition. Therefore my digital work started out more as illustrations and



emulating photo references. But I soon realized there was more to being a concept artist than simply drawing ok and copying from magazines. There was so much still to learn, so I started doing challenges online and small unpaid collaborations. I developed a faster working method and a library of shapes in my head that seemed to work. Eventually my portfolio started to improve and attract more lucrative clients. It's an ongoing learning curve and I'm always striving for an image that I'm happy with for more than a week.

"As a kid I used to dream about creating worlds for people to explore"

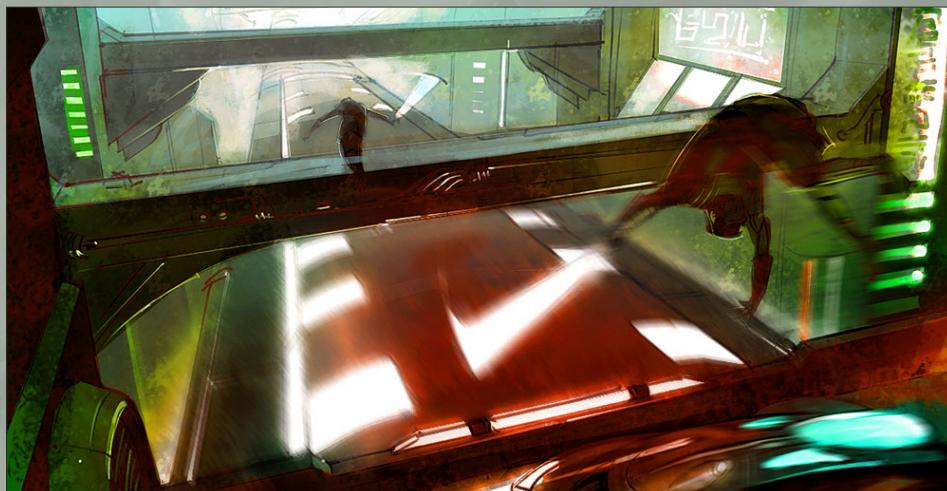
Onto the art! Which I could look at all day, by the way – I particularly love the landscapes as there's just something so beautifully peaceful about them. But landscapes aside, your work seems to lean towards the sci-fi and fantasy genres – is this a conscious decision on your part or something your work requires of you? It's definitely a popular subject within the industry and I often wonder what it is about sci-fi and fantasy that so attracts people. Perhaps just the sheer number of potential possibilities and the ability to push your imagination to the limit and beyond?

Thank you! It's funny you should mention the landscapes as they took the least amount of time. I wanted to explore a more traditional



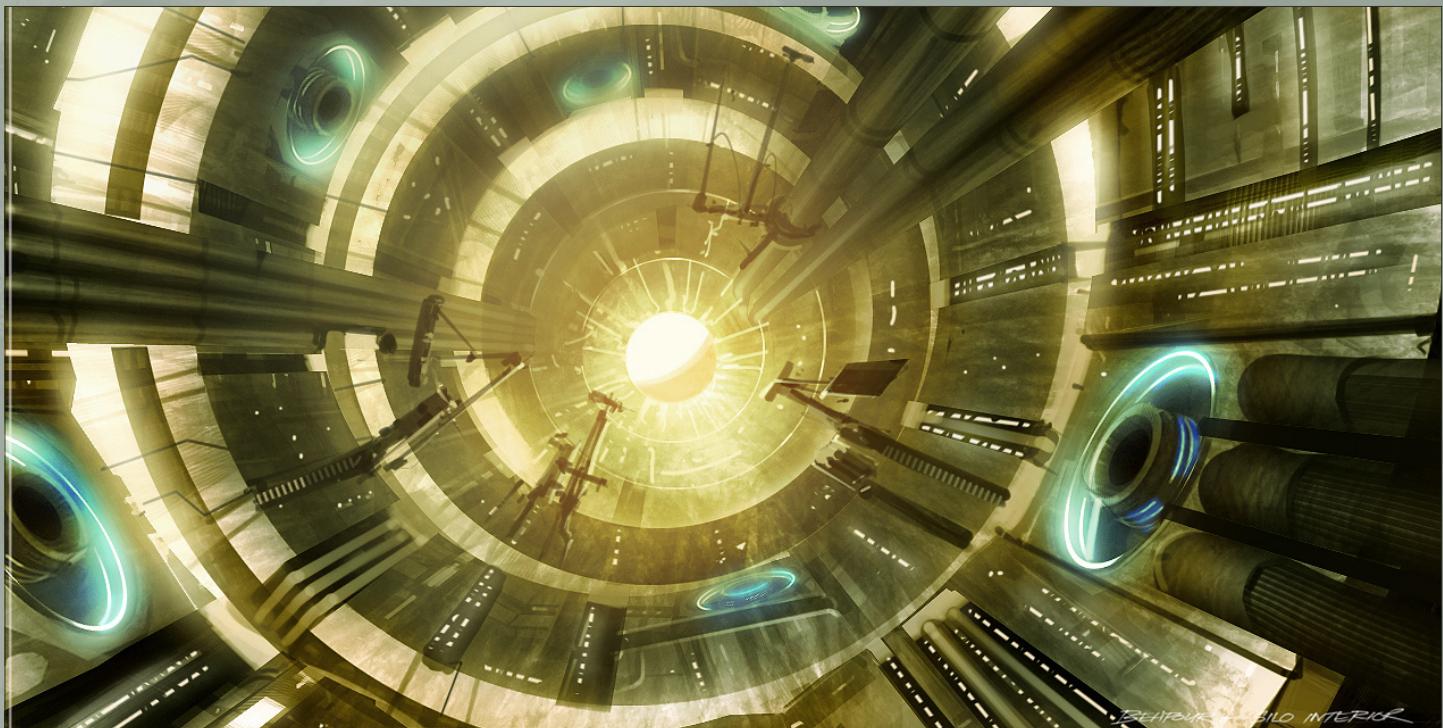
technique and use some different brushes so tried to get one finished each day in my lunch hour at work. I've always loved sci-fi though and I think films by the likes of Spielberg and Lucas captured my imagination early on. As a kid I used to dream about creating worlds for people to explore. Actually, I'd love to create a

graphic novel set in a virtual world. Like you say, the possibilities are limitless and I think it's that opportunity to really use my imagination that interests me. Working in entertainment allows me to do this to a degree so it's a good match. With that said, the stuff I paint at home is quite contemporary so there's a love for that too.



What can I say; I'm a sucker for a beautiful landscape! I'm curious about this graphic novel you mentioned – do you have a plot worked out or is it still just floating around in your head as a vague idea?

I spent about a year developing a story in my spare time back in 2007. It was just a rough plot; a bunch of notes and doodles spread out over a stack of sketchbooks. Trouble is the story I was writing was very close to a movie that came out last year so it's back to the drawing board. Writing is something I don't do all that often but



when I do, I really enjoy it. There's something about watching a story unfold. Developing the characters is the fun part. Maybe I'll get around to it when I'm old and gray... damn that's now! [Laughs].

Coming from a 3D background, do you find yourself calling on your 3D skills in your work much nowadays? I know lots of 2D artists will mix elements of 3D into their pipeline and vice versa. Or is it Photoshop and a Wacom all the way?

I think it definitely helps having that background as you're used to seeing your objects from every angle and get a good idea of how perspective

works. I think the texturing and lighting processes used in 3D can translate to 2D quite well too, especially with software like Photoshop where layers are used. As for my work, I haven't used a 3D application in over seven years, although it's common for me to be given a 3D mesh environment from design or an in-game capture to paint over. But definitely Wacom and Photoshop for me!

And one whimsical question to round things off: if you were stranded on a desert island, what would be the one thing you couldn't live without? Sketchbook? Surfboard?

Internet connection?

Well that would have to be my lovely, intelligent wife! But then, the only sketching I'd be doing is SOS in the sand! [Laughs] Kidding, of course. Oh, there's surf? That's an easy one; no time for the internet as I'd be on the water all day.

Jeremy Love

For more information please visit:

<http://coldrum.cghub.com/>

<http://jeremylove.com/index.htm>

Or contact him at:

jez.love@hotmail.com

Interview by: Jo Hargreaves







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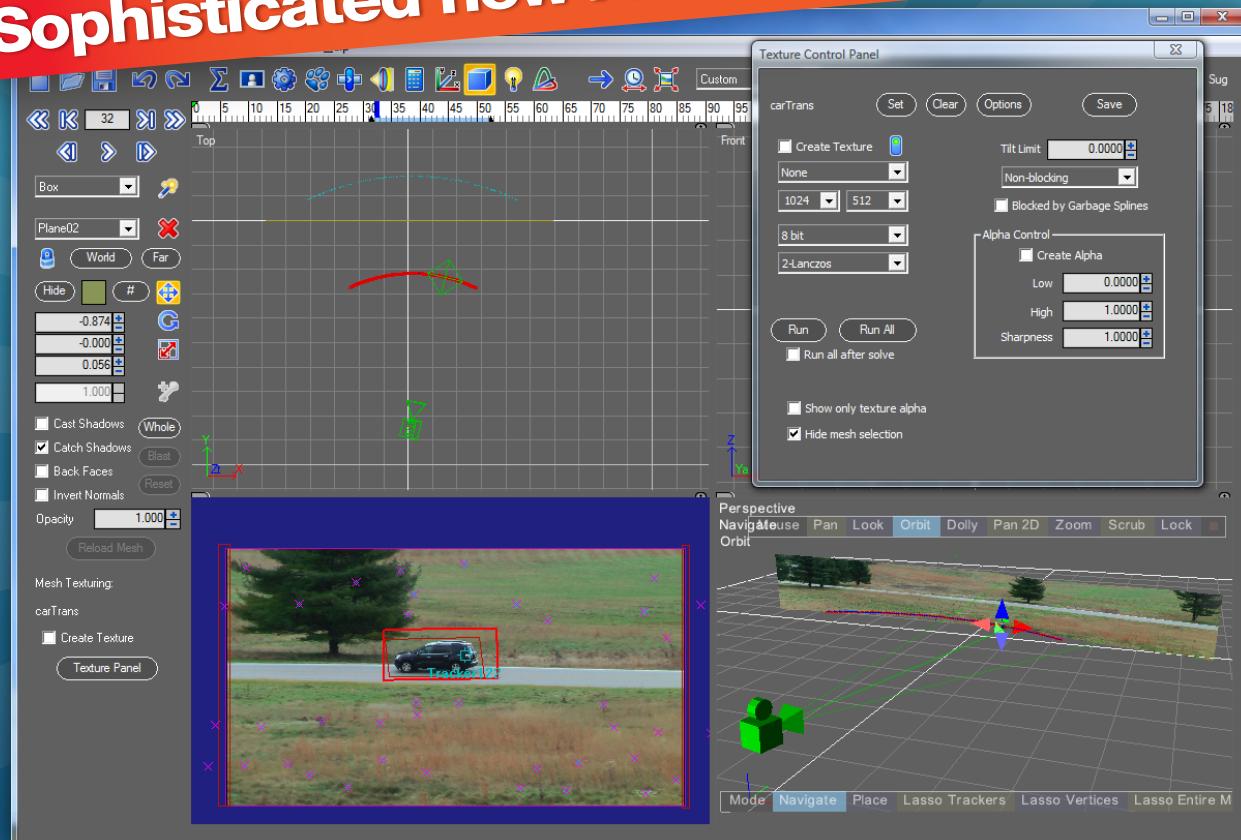
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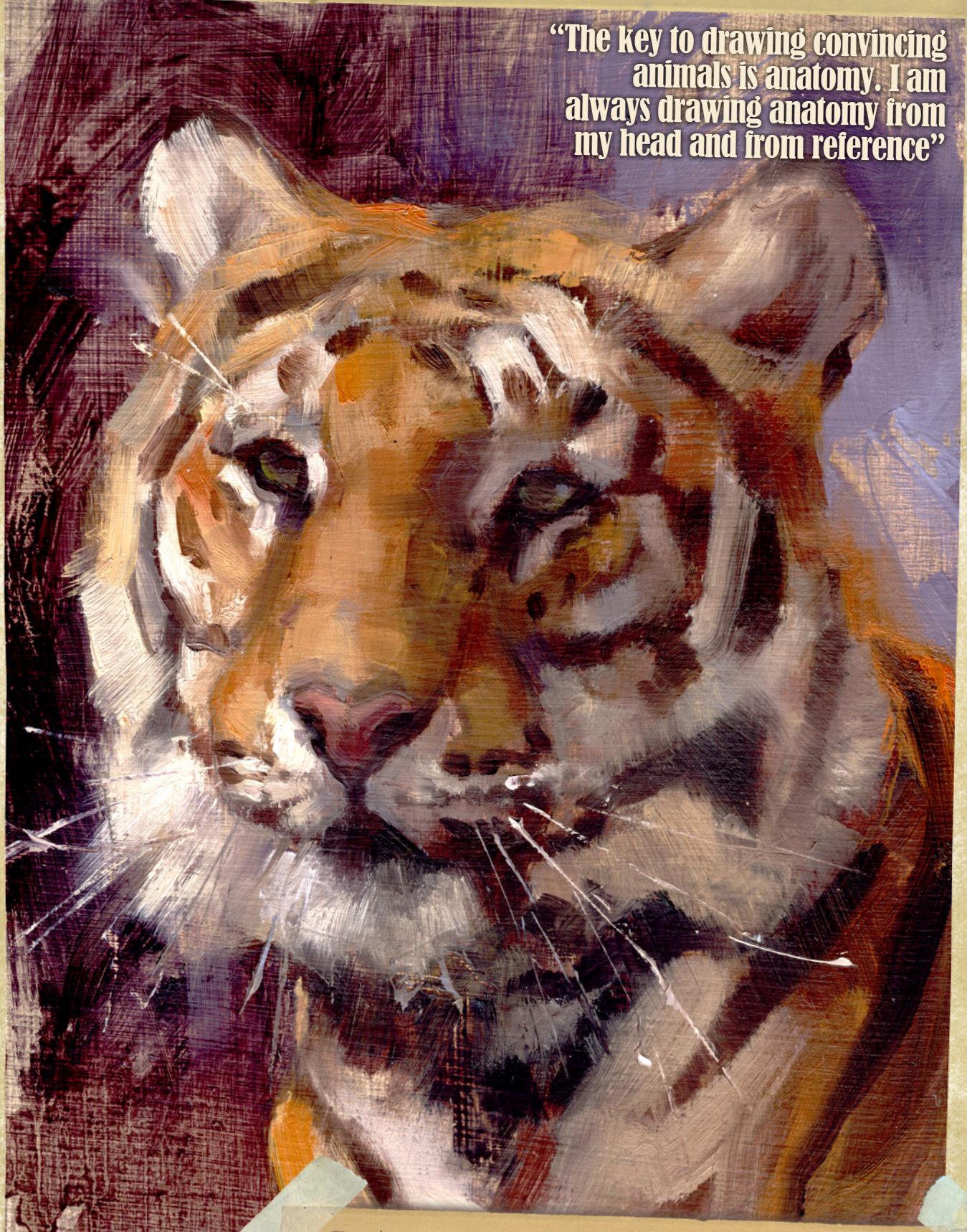
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“The key to drawing convincing animals is anatomy. I am always drawing anatomy from my head and from reference”

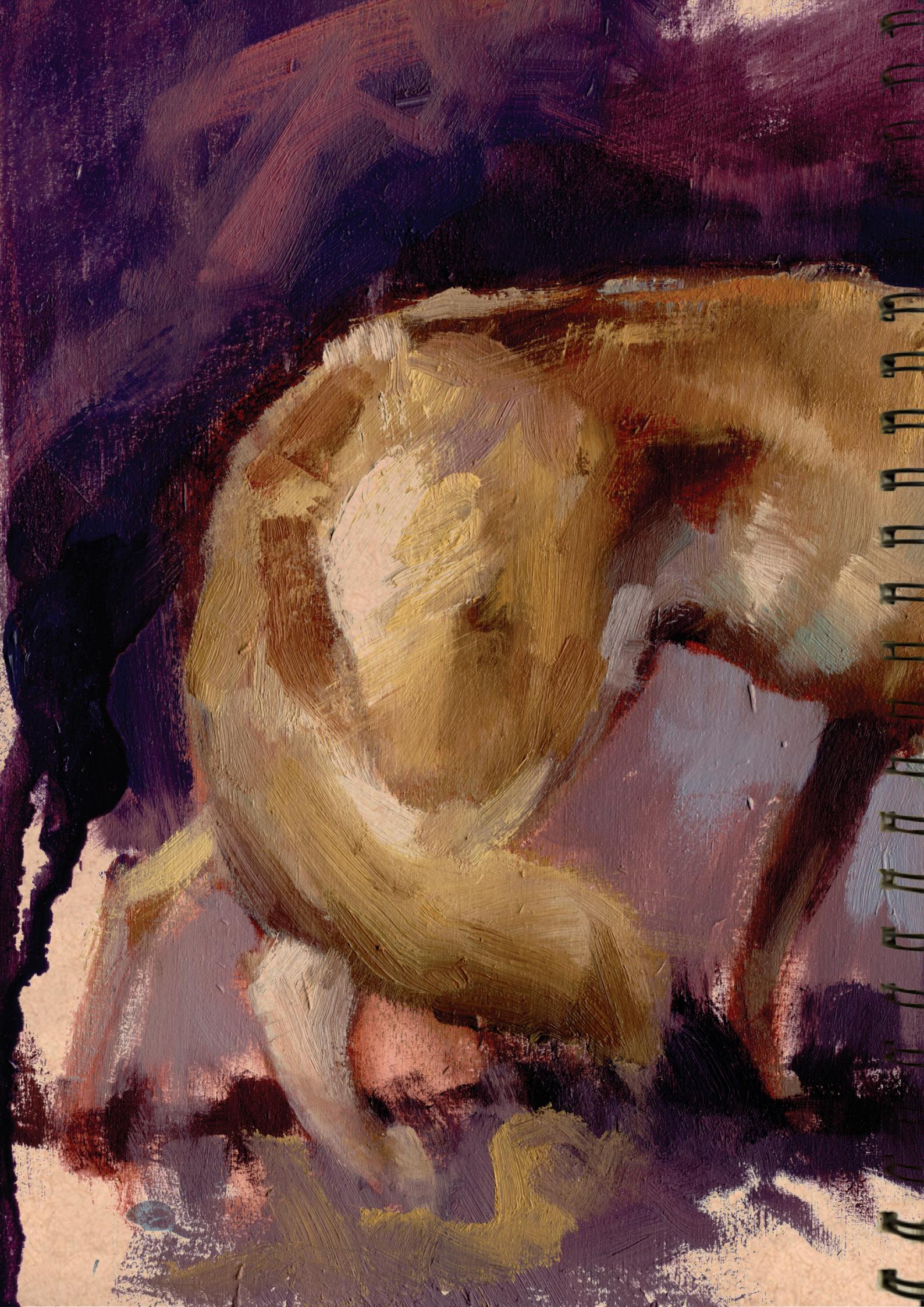
SKETCHBOOK OF JOE WEATHERLY

Anatomy expert Joe Weatherly shares his sketchbook with us this month. Joe is an animal expert and spends a lot of his time observing them to better understand how their body works. In this article he tells us how he uses different media to capture the essence of his subject.

SKETCHBOOK OF JOE WEATHERLY

Jaguars are my favorite animals to draw and paint. I think it has something to do with the shear power and mass they exude. Here is a page of black jaguars sketched with a black uniball ink pen at the Cat House in California. This page is a good example of doing one developed drawing along with some quick attitudes sketches (Fig.01).







This painting is what I refer to as a "gesture" painting or a quick oil sketch. The idea is to finish it quickly and loosely without getting bogged down with senseless details (Fig.02).



I try to go back and forth from a toned sketchbook to a white one. Here is a draft horse on toned paper drawn at a local zoo. The medium is fountain pen and ink wash (**Fig.03**).



I like to draw and paint horses because they are not only beautiful, but they are easy to study artistically because there is much information in books about them. Here is a draft horse done with gouache on toned paper (**Fig.04**).

RING TAILED
LEMURS
S.A.Zoo



A page of playful lemur sketches on brown paper is shown here with some notes of blue and white colored pencil. I like to get a variety of sizes and shapes on a sketchbook page (Fig.05).

Every animal is good to learn from. I have drawn many goats in my time because of the easy access to them at local zoos. While they don't find themselves the subject of my paintings, they have great faces and forms to learn from (Fig.06).





This mixed bag of bird, rodent and monkey was done with a uniball pen and was really an exercise in economy of line (**Fig.07**).

On this random page of animals, my goal was to keep things very economical with the pen and keep the gestures very simple (**Fig.08**).

I don't do a lot of birds, but they do seem to pop up in my sketchbook and paintings from time to time (**Fig.09**).



The movement of the animal and paint is important here. This oil quick sketch depicts a walking coyote against an abstract sort of background. I usually tone the board before I paint but I also paint straight on white to switch it up and get a more vibrant color (Fig.10).





This is an example of a gesture painting done directly from life. In this method the horse's main shape was blocked in as a mass, and the modeling of lighter values were quickly added on. It's a very sculptural way to paint and works well with "live" subjects (Fig.11).





Going back into the drawing with white prismacolor when it is done on toned paper is a good way to model form or add a little something extra to a black line drawing (**Fig.12**).

The key to drawing convincing animals is anatomy.

I am always drawing anatomy from my head and from references. Shown here is a black jaguar drawing that I decided to go back into with red muscle shapes. A knowledge of anatomy will make your drawings and paintings look correct and will show confidence in your work (**Fig.13**).





14

Studies, like this page of tiger parts, are a good way to go about learning one's subject. The paws of cats are a challenge to draw from any angle because of their complexity, so doing sketches like these will help make drawing them that much more achievable (Fig.14).



15

Here is a page of kangaroo heads. Head drawing is really important, no matter what kind of head it is. The head, hands and feet are the trouble areas for artists and should be given special attention (Fig.15).



16

Shown here is a more refined ink drawing of a jaguar. When I do these types of drawings, I just go straight for it...but carefully as ink is not erasable (Fig.16).





By toning the panel it's easier to control the values at first and it gives a different feel to working against the white. Shown here is a cross fox (cross between grey and red) gesture painting (Fig.17).

10-13-08

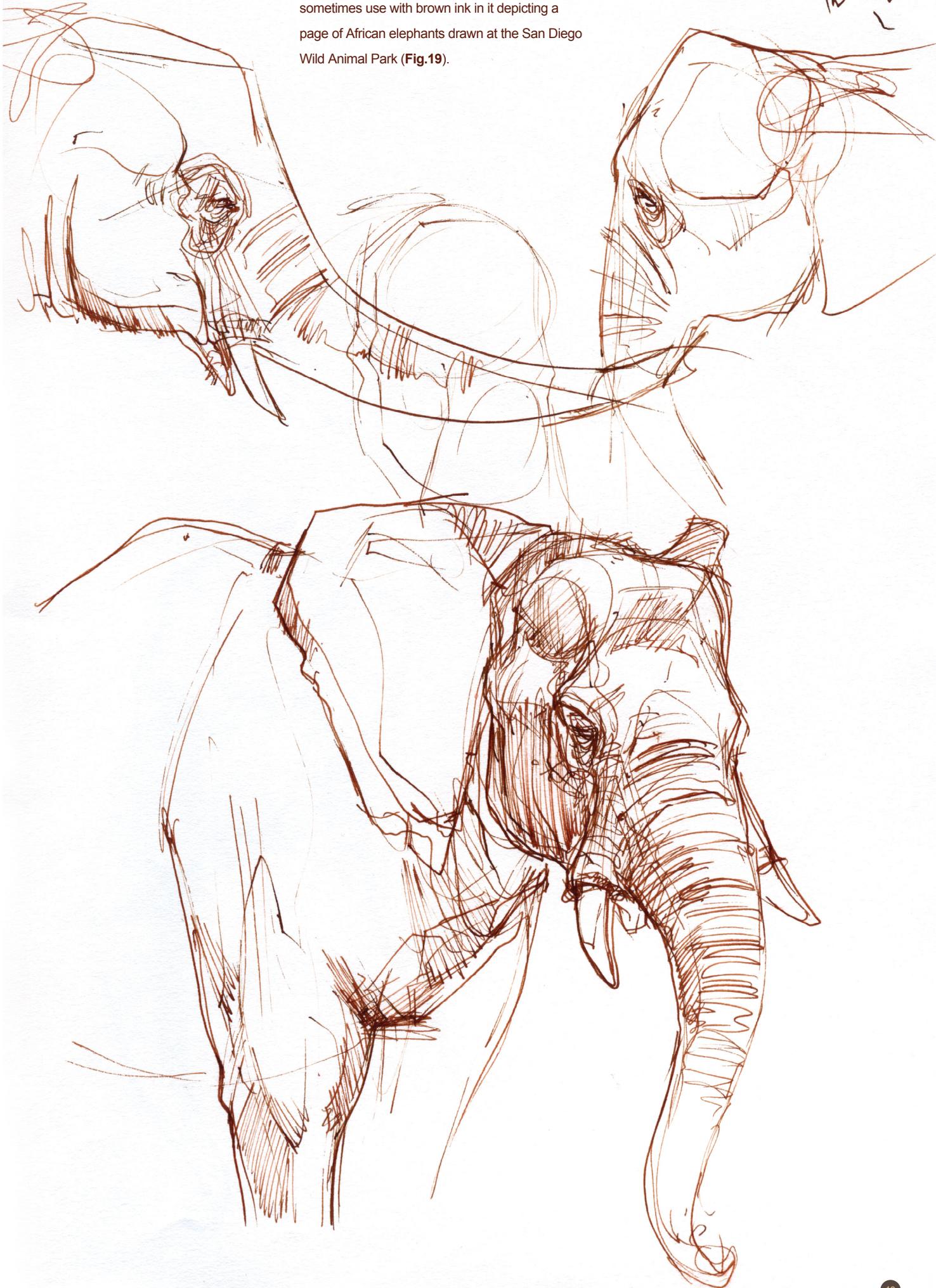
SD. ZOO POLAR

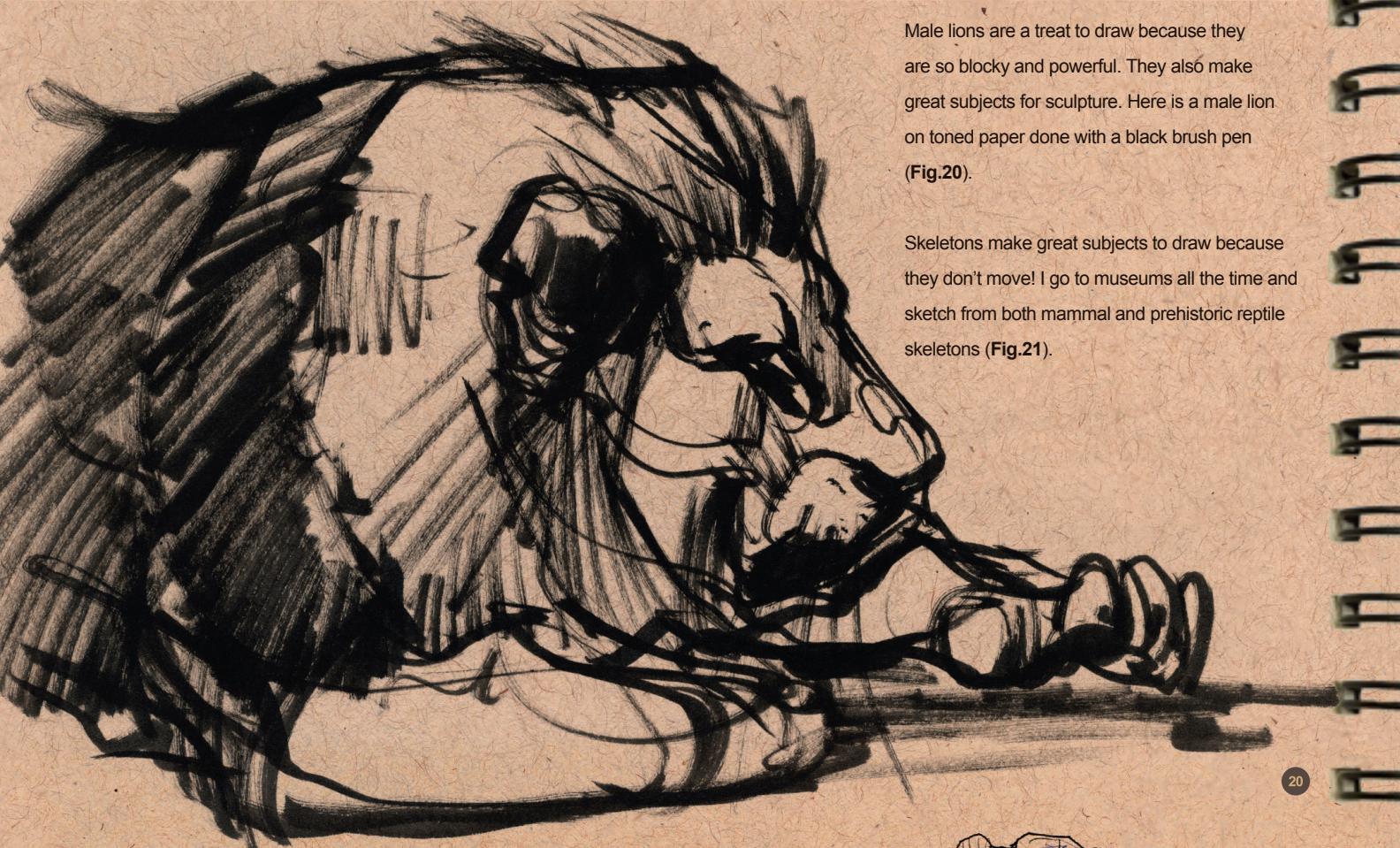
BEARS



Of all the bears, polars are my favorite. I really like
to see them on nature shows in the snow and hope
to one day get to Canada for a polar bear photo
shoot (Fig.18).

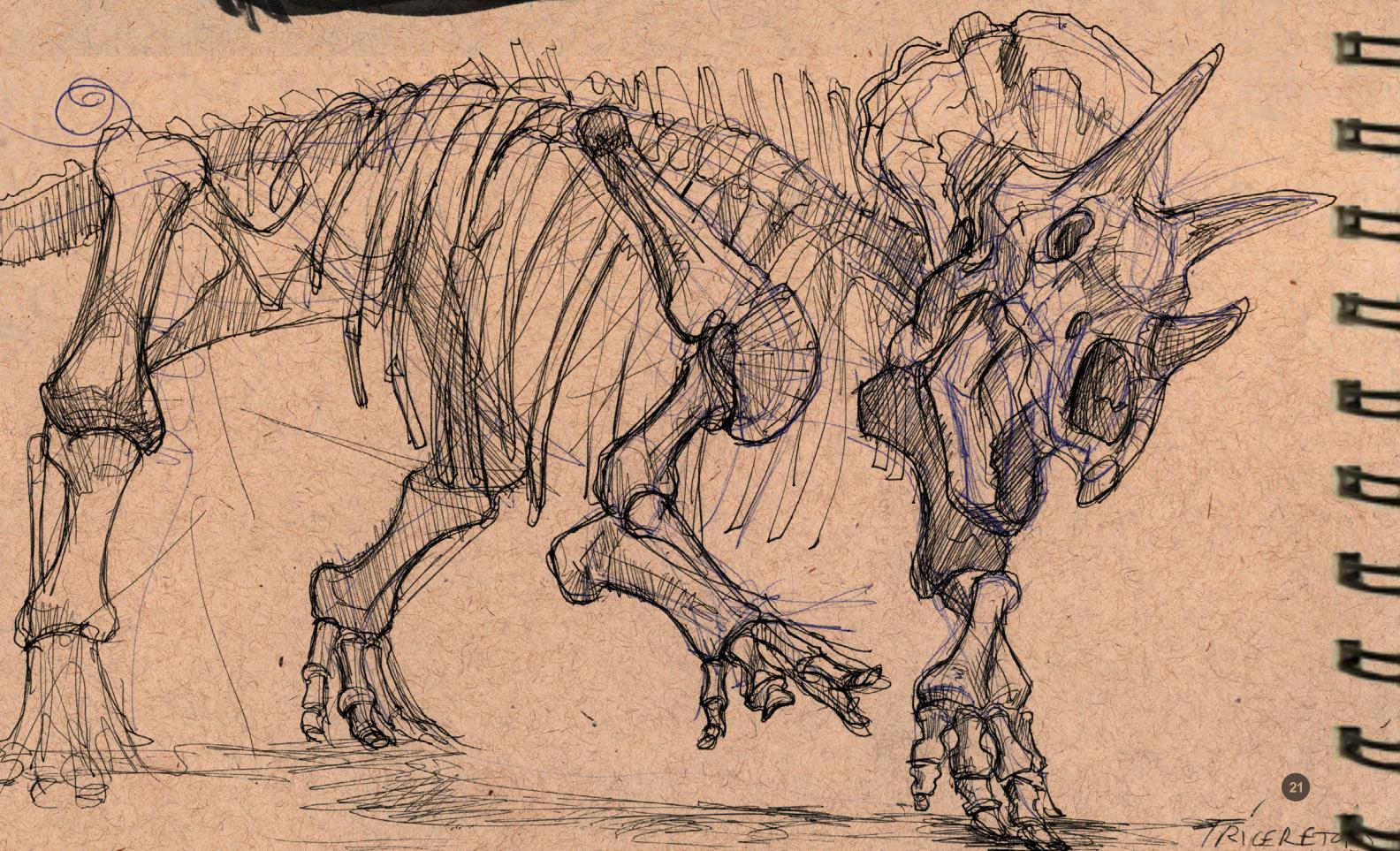
On white paper this time is the fountain pen I sometimes use with brown ink in it depicting a page of African elephants drawn at the San Diego Wild Animal Park (**Fig.19**).

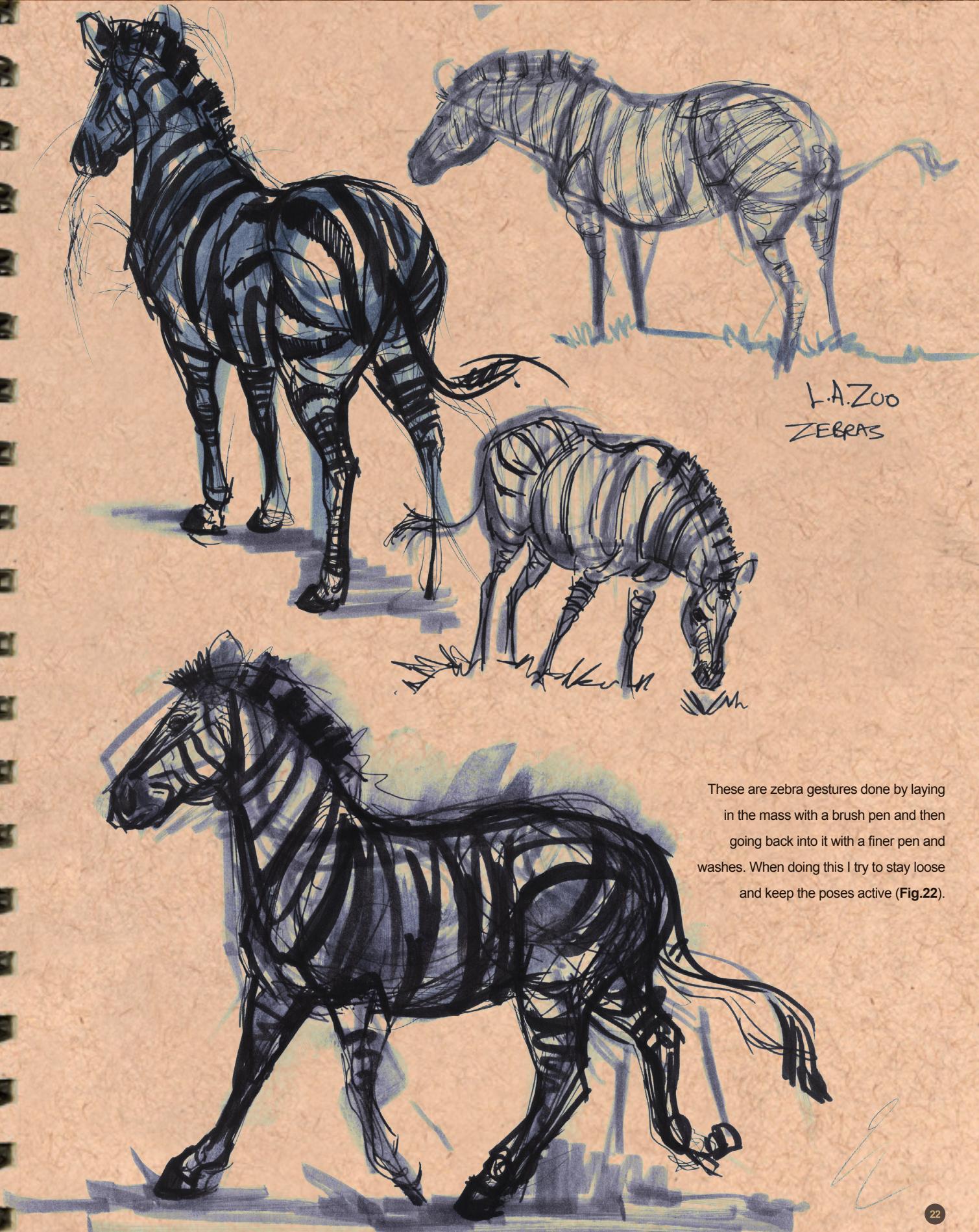




Male lions are a treat to draw because they are so blocky and powerful. They also make great subjects for sculpture. Here is a male lion on toned paper done with a black brush pen (Fig.20).

Skeletons make great subjects to draw because they don't move! I go to museums all the time and sketch from both mammal and prehistoric reptile skeletons (Fig.21).





These are zebra gestures done by laying in the mass with a brush pen and then going back into it with a finer pen and washes. When doing this I try to stay loose and keep the poses active (Fig.22).



I am a big fan of reptiles, especially lizards. Here is the biggest of them all, a komodo dragon drawn with fountain pen and wash at the San Diego Zoo (Fig.23).

I like to mix my longer paintings with small quick ones like this. The method here was all prima, which is to finish the work in one session. Loose brushwork and sculptural planes was my mission here (Fig.24).

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JOE WEATHERLY

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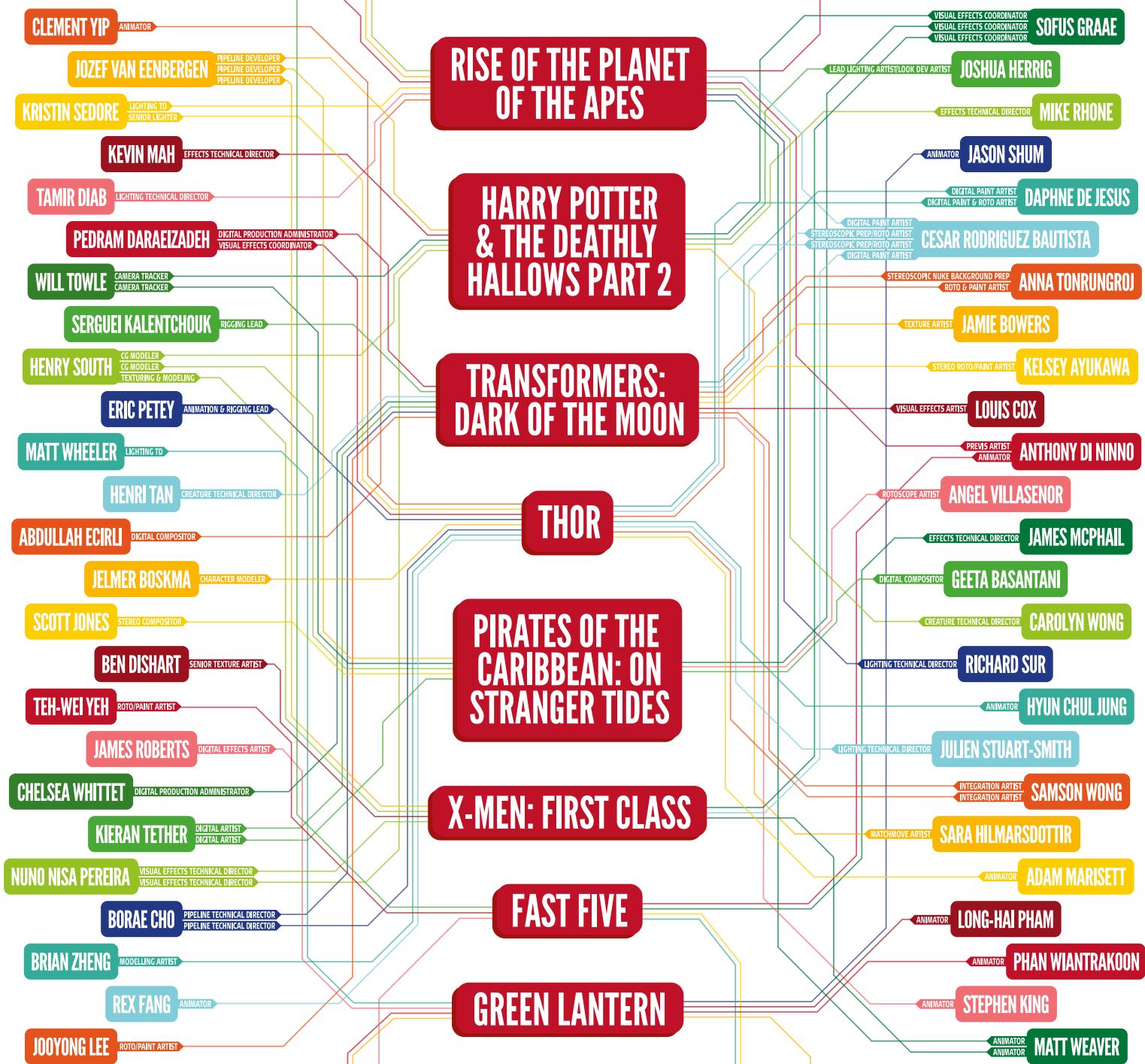
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This month we feature

Ioan Dumitrescu

Andreas Rocha

Tiago da Silva

Ken Tomiyasu

Sang Han

Alexey Egorov

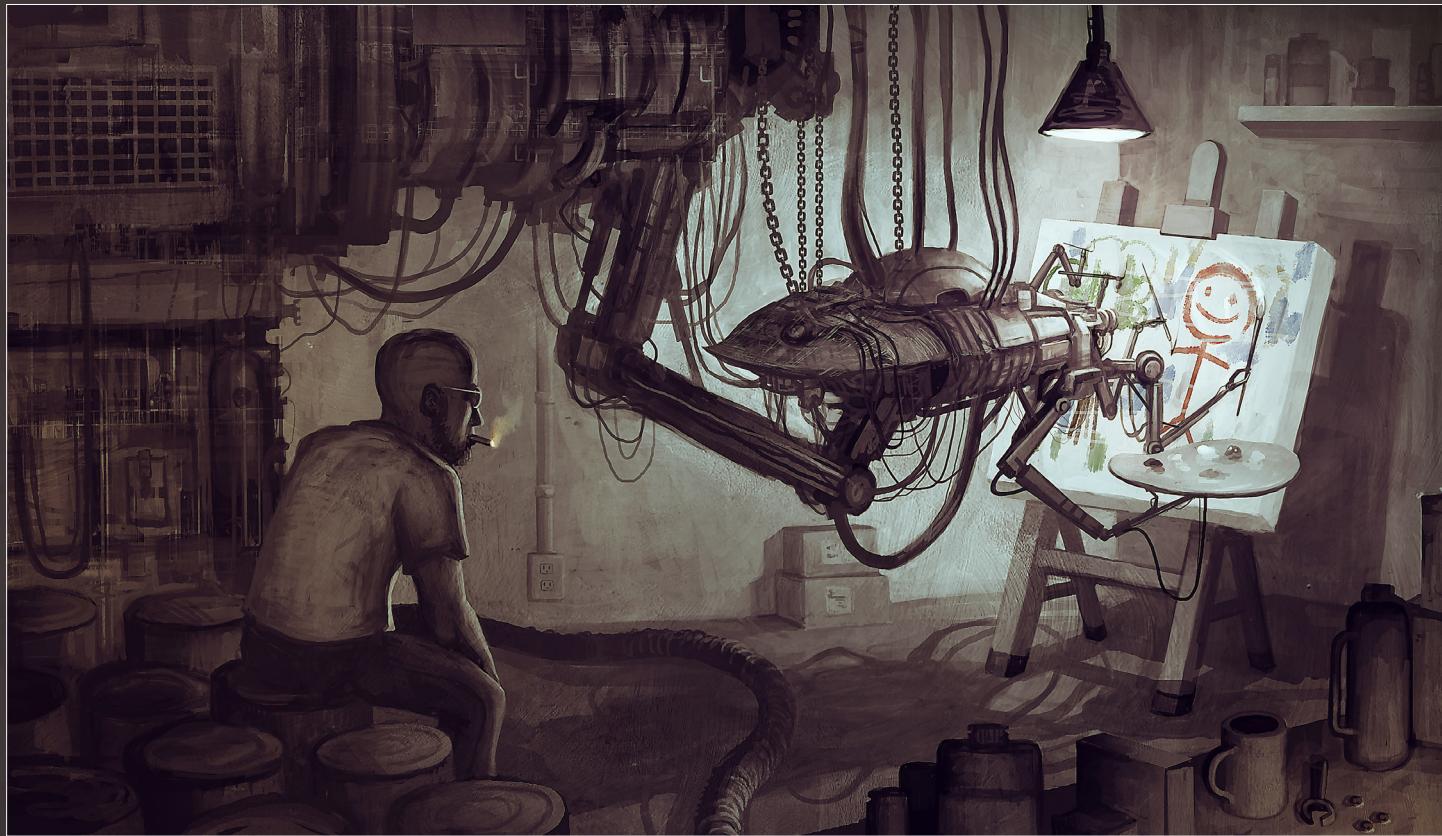
Simon Weaner

Markus Lovadina

Howard Schechtman

Ekaterina Pushkarova - Katerin

the gallery



Paint Bot

Howard Schechtman

<http://www.artofhowie.com>

howie@artofhowie.com

(Above)

Colony I

Andreas Rocha

<http://www.andreasrocha.com>

rocha.andreas@gmail.com

(Below)





Wrecked 2

Simon Weaner

www.majora28.carbonmade.com

simonweaner@gmail.com



Eart Colossus

Tiago da Silva

<http://grafik-tiago.blogspot.com/>

tmgs77@gmail.com



Tiago da Silva '11

The Hobbit. Holiday

Alexey Egorov

astron-66@mail.ru



The Meeting

Markus Lovadina

<http://malosart.blogspot.com/>

malo74@gmx.de



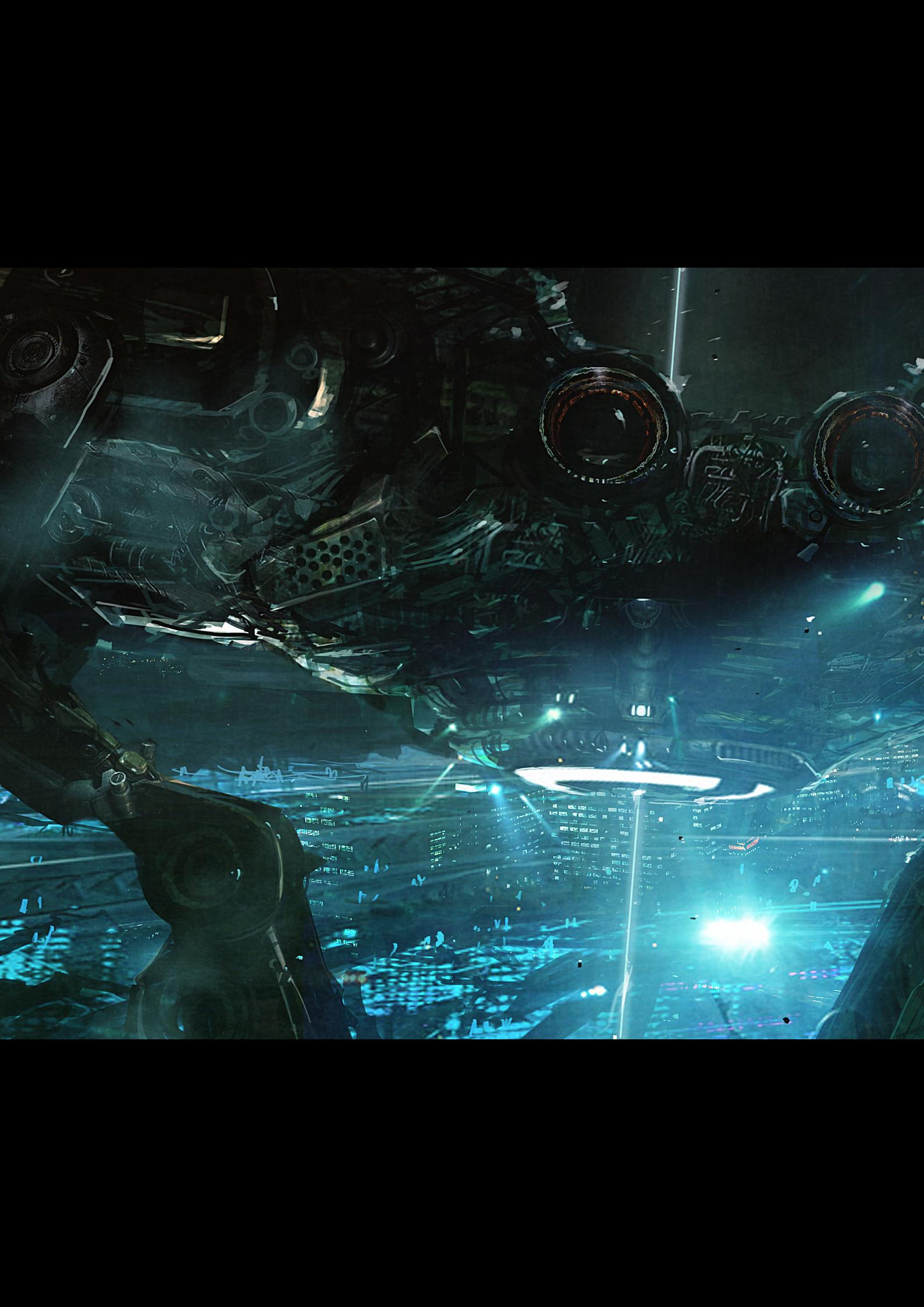


Discovery

Ioan Dumitrescu

<http://www.ioandumitrescu.com/>

jononespo@yahoo.com



A dark, atmospheric illustration of a futuristic city at night. In the foreground, a massive, metallic mechanical structure, resembling a giant spider or a heavily armored vehicle, dominates the scene. Its body is composed of intricate gears, plates, and glowing blue energy cores. It appears to be in motion, with its legs and arms partially extended. The city itself is a dense grid of skyscrapers, their windows and structural elements glowing with a warm, golden light. The sky is filled with heavy, dark clouds, punctuated by bright, jagged light streaks that suggest lightning or perhaps the headlights of flying vehicles. The overall mood is one of mystery, power, and the blend of organic life and advanced technology.

Night Crawler

Ken Tomiyasu

<http://ineistudio.com>

tommy@ineistudio.com



Would you play with me, Mister?

Ekaterina Pushkarova - Katerin

<http://ekaterinapushkarova.blogspot.com/>

kati.sunlight@gmail.com

Dark Valkyrie

Sang Han

<http://www.sanghanart.com/>

sang@sanghanart.com





Share One Planet

Wild Animals CG Art Elites
Invitational Competition

Artist:

Andrew Jones

website: www.shareoneplanet.org

Share One Planet

2d
artist

Share One Planet Competition Winners Announced

Nearly a year after being launched, the "Share One Planet" Wild Animals CG Art Elites Invitational competition has finally concluded. This competition was the first creative event in the global CG art field with a theme that focused on the protection of wild and endangered animals. 233 valid entries were submitted by a variety of talented artists from 38 countries

and regions, all who interpreted the brief in their own unique way and brought their love and concern about wildlife to life through a variety of techniques, styles and artistic creativity.

The judges for this competition were Mark Snowswell from CGSociety, an internationally known CG art community, Arnie and Cathy Fenner, the art directors of famous fantasy artistic yearbook *Spectrum*, and many well known artists including Terryl Whitlatch and James Gurney. Their involvement ensured a

high standard of judging across the board. For the judging, the entries were divided into seven categories, which were portrait, herd, mother's love, prey and predator, harmony and swan lake. The winners and a selected nominated image from each category are displayed over the following pages, along with comments from the judges explaining their thoughts and reflections on the individual pieces.

Winner of Digital Sculpture

Victor Hugo Aguilar Reyes (Mexico)

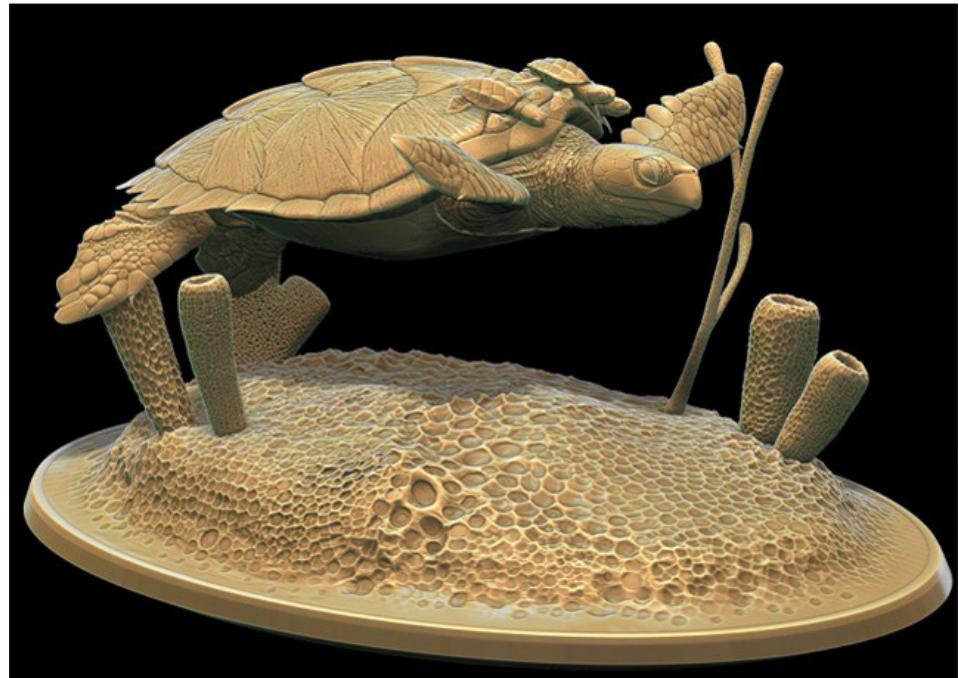
Entry (Right): Welcome Home

Comments:

Terryl Whitlatch: Good anatomical accuracy, and the little turtles are a good addition. Nice sense of environment and motion.

Mark Snoswell: This is a beautiful sculpture of mother and baby sea turtles. The composition is excellent and the detailing is truly superb.

Ding Yuguang: Elaborate structural design. The little turtles are the highlight.



Selected Nominated Work

Wang Dongfei (China)

Entry (Left): Watcher

Comments:

James Gurney: The artist has chosen a dramatic moment, with strong silhouettes from all angles.



Winner of Portrait

Antonio Javier Caparo (Cuba)

Entry (Left): Loris Planet

Comments:

Mark Snoswell: This image may well become an icon of our times. Caught in the headlights of our rampant consumption this shy little creature clings onto the planet – or at least this vanishing habitat he has left. The composition is exquisite. The lighting is excellent and the message compelling.

Duan Jia: The image is vivid and significant.

Ding Yuguang: Delicate style. Beautiful composition, especially the melancholic expression in its eyes which is the highlight of this painting.



Selected Nominated Work

Tiago da Silva (Portugal)

Entry (Left): At Home

Comments:

Arnie and Cathy Fenner: A beautiful cat shown in it's environment.

Xi Zhinong: The look of the snow leopard makes the viewer feel as if they are actually there, and shows the beauty of the large feline.

Yu Yanfei: This art shows the snow leopard is walking easily in the bad weather with ice and snow.

Share One Planet



Winner of Herd

Cheng Rui (China)

Entry (Right): Direction

Comment:

Terry Whitlatch: Eye-catching and straightforward exploration of animal profile portraiture. The animals speak for themselves rather than relying upon a distracting allegorical fairytale human character. You may wish to discourage this sort of thing, because the viewer is not so much focused upon the intended conservation message, but may instead misinterpret it as being an illustration for a fantasy story.



Selected Nominated Work

Zhu Tao (China)

Entry (Left): Beauty of Plum Tree

Comments:

Terry Whitlatch: Fresh, yet classic, oriental brush technique. Good composition, good grouping of cranes, nice gestures and nothing contrived.

Ding Yuguang: The red-crowned cranes are portrayed vividly with traditional Chinese painting style.

Mark Snoswell: This is an exquisite painting in the traditional Chinese style. The cranes are beautifully painted with the splashes of red and blue bringing them to life. Excellent execution and style, and a great feeling of unity between the cranes.



Winner of Harmony

Liam Peters (Australia)

Entry (Above): Shared Between Us

Comments:

Mark Snoswell: The form and motion between human and birds are perfectly captured here. The shapes and actions are in complete harmony – sharing the same life-giving water. The technique and lighting are subtly beautiful and a perfect complement for the subject.

Xi Zhinong: A human sharing the same water with bird, without disturbing each other. This matches the theme of harmony. Very exquisite depiction.

Selected Nominated Work

Nelsy Adriana Pérez Jiménez (Mexico)

Entry (Right): Don't send them to heaven, be their angel!

Comment:

Ding Yuguang: Good depiction of a beautiful maiden gently blowing the ring of light off the tiger's head. It subtly represents the wonderful dream of protecting the wild tigers. Warm and nice feeling.



Share One Planet



2d
artist

Winner of Mother's Love

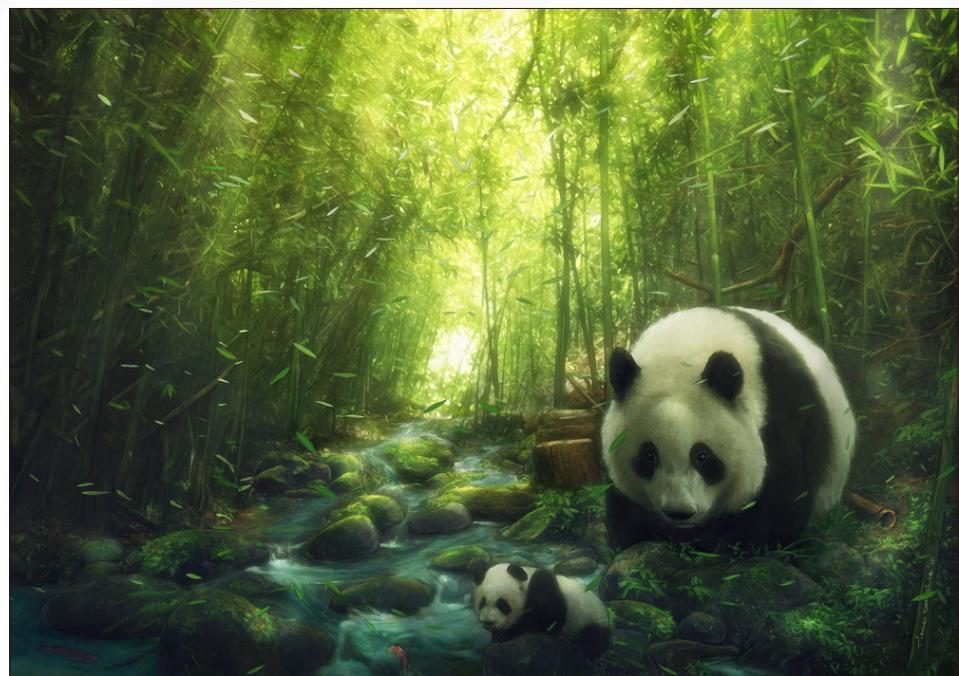
Tiago da Silva (Portugal)

Entry (Right): Blissful Place

Comments:

Yu Yafei: A brook crosses the dense bamboo forest. A mother panda and cub are playing near the stream. The mother panda is charmingly naive, gazing around with the sharp eyes warily. The cub is catching a frog in the water. An aesthetic picture.

James Gurney: The painting makes me feel that I'm really in a bamboo forest with the pandas. It has a beautiful feeling of light and quietness.



Selected Nominated Work

Mateja Petkovic (Serbia)

Entry (Left): Fragile

Comments:

James Gurney: Even though this is an accurate portrait of the monkeys, it conveys universal feelings of parental love.

Mark Snoswell: This is a beautifully painted portrait of a mother monkey and her baby sleeping in her lap. The expression of the mother and baby are exquisite – the mother stoically patient and the baby blissfully asleep and safe. Beautiful composition.

Xi Zhinong: Exquisite depiction of the mother monkey and her baby. It shows the affection between them well.

Yu Yanfei: The baby is sleeping in the mother's arms. The mother's eyes are bright. Subtle depiction of the fur. This shows the skill of the artist.



Winner of Prey and Predator

Samantha Hogg (UK)

Entry (Right): The Moment

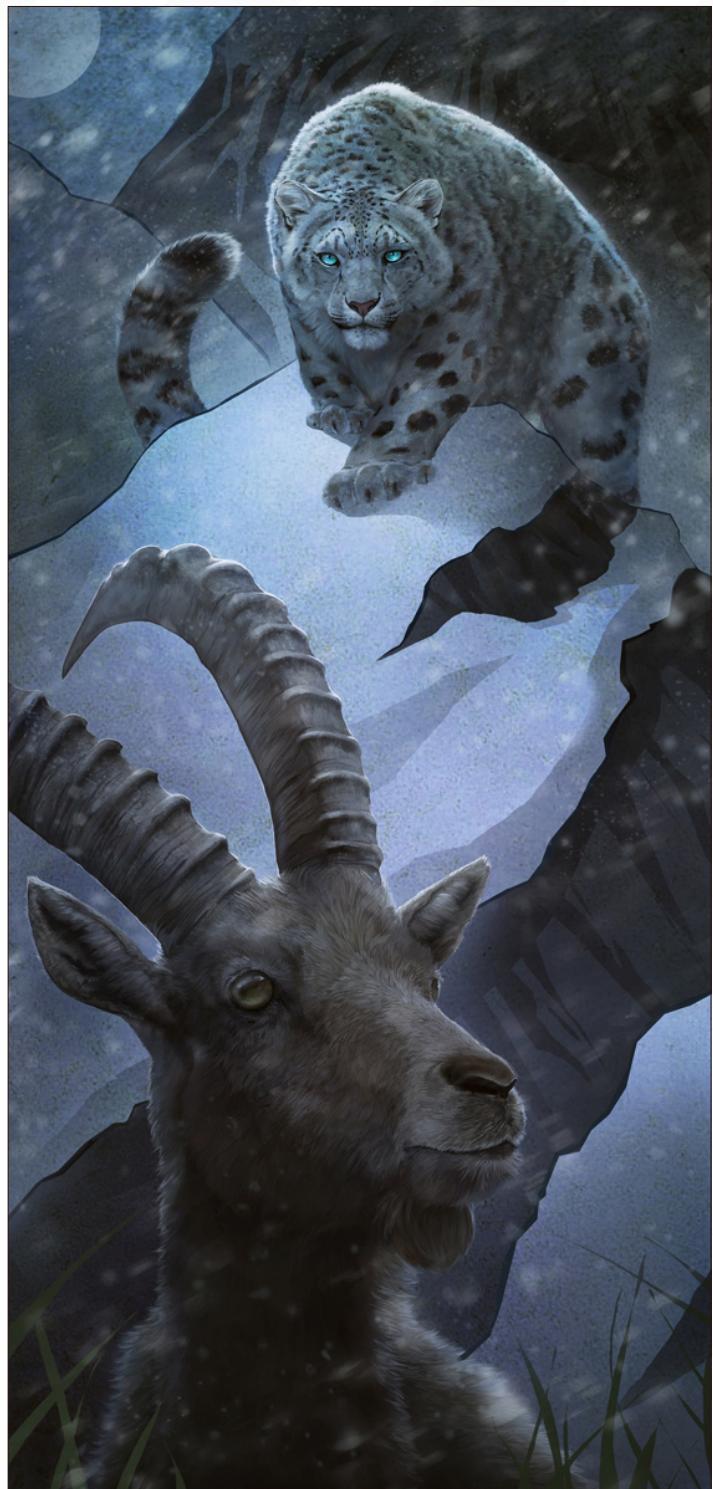
Comments:

Terry Whitlatch: Snow leopard and ibex – nice graphic illustration and well designed composition showing the moments between the pounce and the prey's sudden awareness of danger. Good storytelling.

Mark Snoswell: This is a wonderful image that conveys the mutual respect of hunter and prey. You get a real feeling that the snow leopard and ibex are engaged in a strategic assessment of the battle ahead. Excellent composition and technique.

Arnie and Cathy Fenner: Very convincing cat and interesting layout.

Ding Yuguang: There is no superfluous painting with an alpine ibex in the foreground and a snow leopard in the background. But it shows the atmosphere of tension and the feeling of imminent battle vividly and incisively.



Selected Nominated Work

Wang Dongfei (China)

Entry (Below): A hunting Siberian tiger

Comment:

James Gurney: This painting has an excellent feeling of power and strength. It has a good center of interest too.



Share One Planet



Winner of Swan Lake

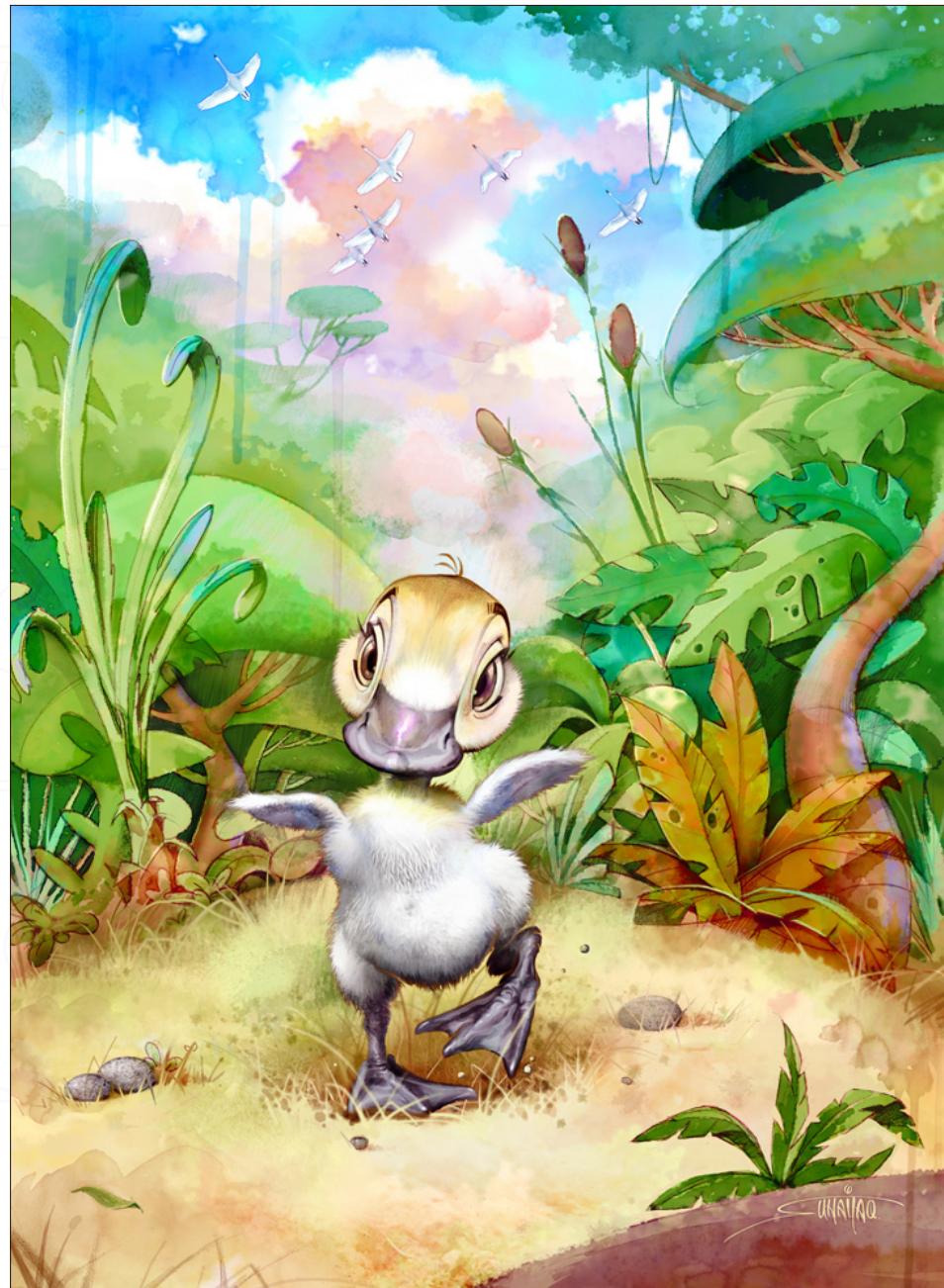
Jennifer Miller (USA)

Entry (Right): Veneration to the Sun

Comments:

Terryl Whitlatch: Nicely balanced and lit grouping of swans.

Arnie and Cathy Fenner: Beautiful depiction of swans at dawn. Makes the viewer feel as if they are actually there.



Selected Nominated Work

Su Haitao (China)

Entry (Left): I Can Fly

Comments:

Ding Yuguang: Good unity of subject and style. It interprets the beauty of the little swans well.

James Gurney: This has a warm storybook feeling. The baby wins our sympathy because he looks like he is just learning to walk.

In this eBook series our artists will be teaching us how to use information about tribes from the past and present to design new characters. The artists involved will gather references about their chosen tribal warrior and then translate this information into a dynamic character illustration.

Character design is huge in both the game and movie industries and this eBook is a great guide as to how to design a character from a brief.

Chapter 1 | June Issue 066

Aztec

Chapter 2 | July Issue 067

Maori

Chapter 3 | August Issue 068

Native American

Chapter 4 | September Issue 069

Viking

Chapter 5 | This Issue

Fantasy

**FREE
RESOURCES**



- Free Brush



Tribal Warriors Painting

Painting Tribal Warriors

Chapter 05: Fantasy

2d
artist

Chapter 05: Fantasy

Software Used: Photoshop

How do you paint a picture with well defined volume, depth and composition? I'm going to tell you how to work on the dynamics between the figure and the background, and also how to understand figures and handle light and shadows. My idea is to make it fun and easy to understand.

Let's start defining the drawing's details the best we can, so that when we switch to color it'll be easier to model it. I'm naturally impatient and like to go directly to color, but this time I tried to calm down and set the picture a little better before diving into the swimming pool of color.

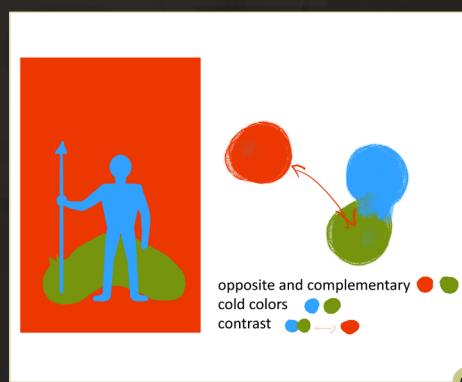
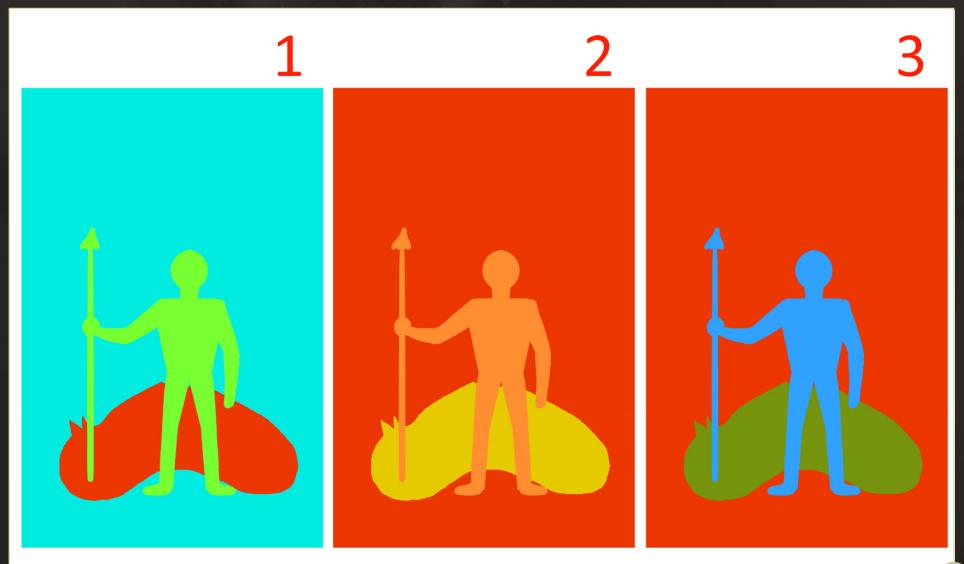
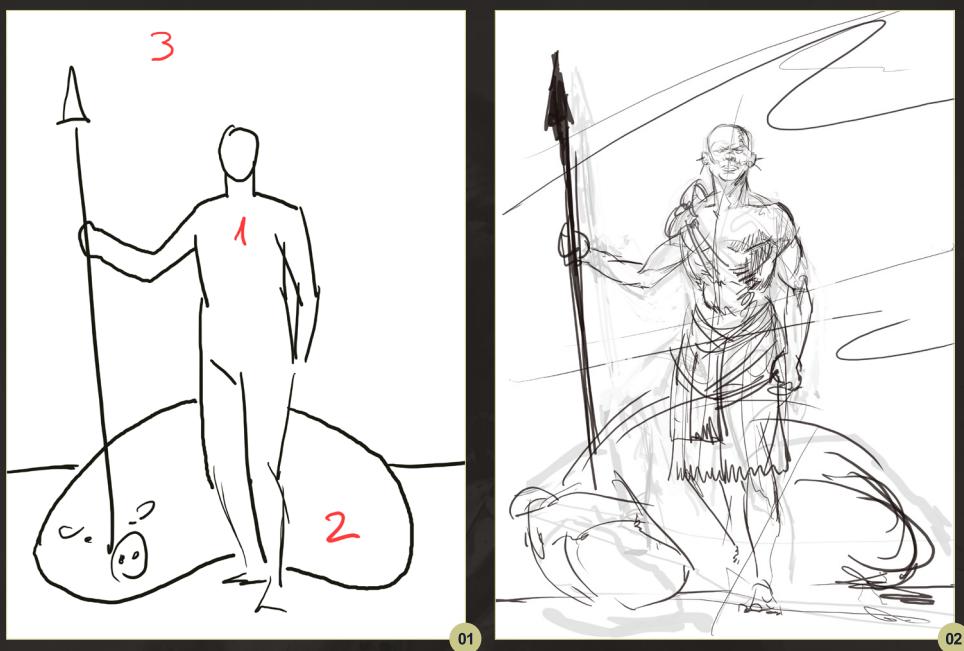
These are the subjects I've chosen to discuss:

- How to select base colors
- Figure modeling and light direction
- How do you make the colors match?
- Final details
- Bonus track

How to Select Base Colors

To find out what base colors we should use, we must keep in mind several things:

- Whether the scene takes place during day or night.
- What kind of environment or scenery we have (desert, forest etc)
- How many characters there are in the composition



As you can see, there are three elements in the drawing: an Indian, a wild pig and the background (**Fig.01**). The warrior is the most important part as he is what I want everybody to look at (**Fig.02**). For this reason, we should try to separate the character from other elements using colors.

Curiously through colors you can say a lot of things. It is not foolish to plan which colors you are going to use from the beginning. **Fig.03** shows three different examples you can look at

to work out whether the selected base colors are right or wrong.

In the first example the color palette is cool, therefore warm colors stand out immediately – in this case the wild pig. This is not useful because the warrior is supposed to command the viewer's attention.

In the second example, all the elements are warm, therefore nothing stands out and it is very difficult to guide the viewer around the image.

Finally, in the third example we find the best option. The warm background and the wild pig



05



06



07

blend well, and the warrior in the blue color stands out from the secondary elements. At the same time the warrior shares a cold color range with the wild pig's body (Fig.04).

To put in your new color choices you simply need to set your sketch to Multiply and paint in the three colors (Fig.05).

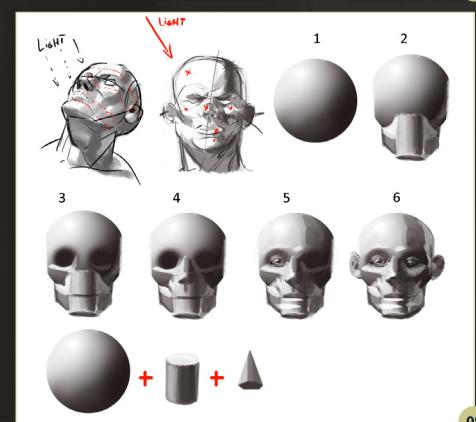
Figure Modeling and Light Direction

To start painting let's define the strong lights and shadows first. At this point we'll start to cover the original drawing's line with color. To guide the viewer's gaze I have chosen a theatrical light

that isn't very realistic but it makes the image look dramatic and interesting (Fig.06).

If you look at paintings from the Baroque period you will see clear examples of dramatic lighting and contrast management. Rembrandt was one of the great masters of this movement. In his work we find great examples of the use of light and shadow (Fig.07).

The next step is to start shaping the figure. To do that you must first understand the shapes, and use the direction of the light to try to understand how the character will look in the light.



08

The warrior's head and face is composed of several geometric figures. You may have seen these shapes used in diagrams thousands of times before, but it is important to understand the shapes that make up the head as these will help you paint the head to make it look 3D. You can see how these shapes work on the face in Fig.08.

Using the understanding of the shape of the face that we now have, we can start to put color on the warrior's face (Fig.09). In image 3 you can see that I have added some backlighting. This means that I have added some of the background colors to the skin of the warrior, particularly on the darker side. This is to make the character look as if it is standing in its environment.

09

Painting Tribal Warriors

Chapter 05: Fantasy

2d
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Making the Colors Match

This part of the process is about adjusting the balance of the contrasting colors in the different elements of the painting. To explain this I've drawn a blue apple on an orange background. It is always easier to demonstrate a point with simple figures. Remember that when you paint with colors you must cover the whole painting with one color. This is the base or dominant color. Then you should add local color for each element that makes up the composition. Always keep the base color of the bottom (Fig.10).

If we look at the following boxes, we can clearly see the contrast between the blue object and the orange background. As we want this object to be integrated in the background, but at the same time separate from it, we have to control the amounts of orange and blue we use. If the object is further in the background it will have much more orange on it than blue. That is to create a greater sense of depth or distance.

Depending on the material the object is made from, the object will reflect more or less light. This will allow us to differentiate a piece of cloth from a piece of metal (Fig.11).

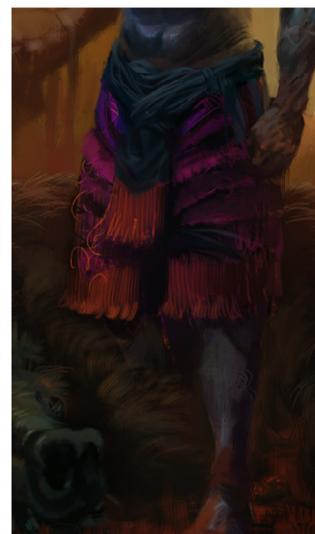
Final details

If you already have the character and background defined and the lighting established



you can add some interesting features that look visually appealing. Sometimes after working on a image for a long time you can feel a little bored of it and feel like you don't want to work

on it anymore. If you feel like this, it's best to stop working on it for several hours. When you go back to it you can think about what you would like to adjust or if you would like to work



BEFORE

AFTER

BEFORE

AFTER

on some of the main focus areas like the faces of the characters (**Fig.12**).

In **Fig.13 – 14** you can see the points of interest that I adjusted.

After some time I decided that I also wanted to do a cartoony version. You can see in **Fig.15** that the same principles apply whatever style of work you are doing. The other important thing to remember is that once you understand these

things you can explore any style that suits you. Don't let anyone impose a style on you.

Here is a little gift for you. I have provided the brushes I used for this painting (**Fig.16**). You can download these brushes with this tutorial.

Conclusion

In almost all the tutorials I've already written for 2DArtist magazine, I've avoided talking about programs, steps or special effects. My thinking

is that anybody can draw using any tool they like. The truth is that you can paint amazing images with just one brush without using special layers or effects. The most important thing to know is the traditional techniques and to paint what you want to. Try to create a painting with only two layers – the first for the sketch and the second for the painted color. You'll see that you can do it and that it's fun. I hope you have enjoyed my tutorial (**Fig.17**).

Ignacio Bazan Lazcano

For more information please visit:

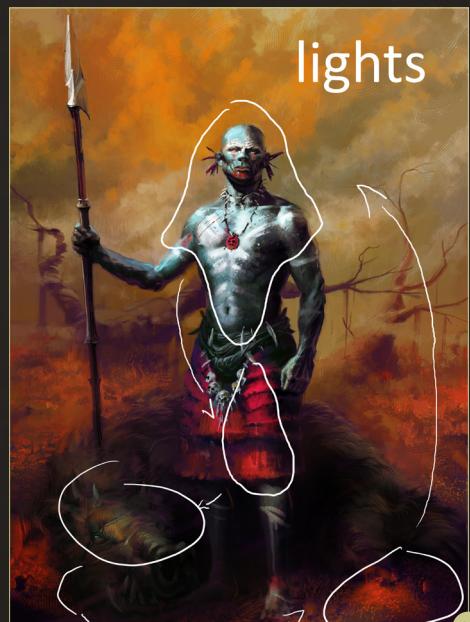
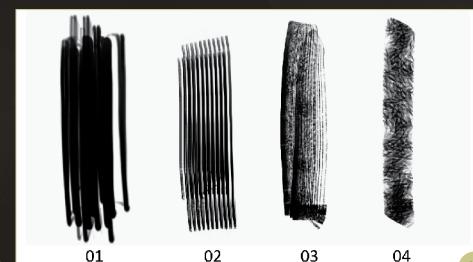
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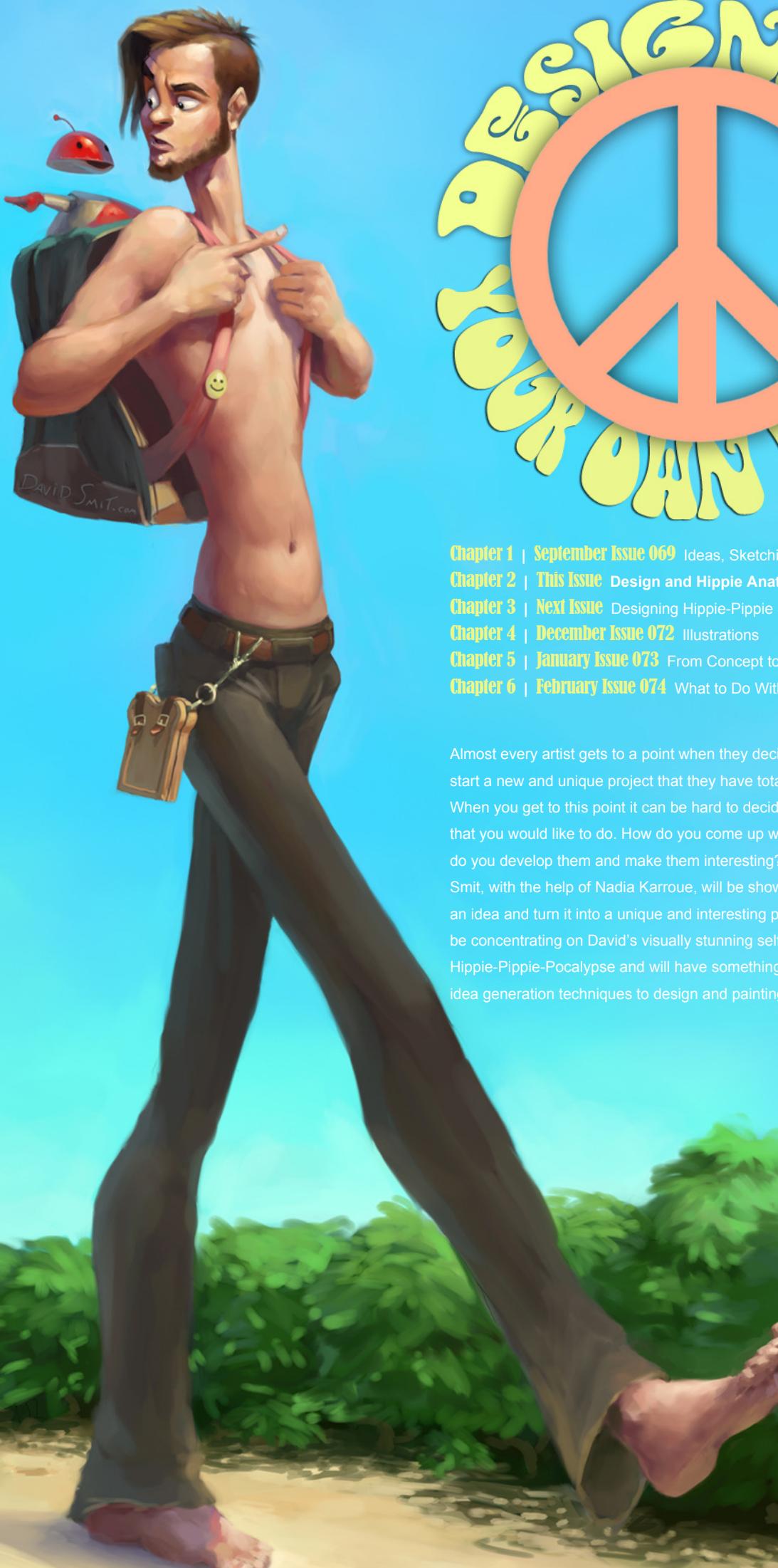
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- Free Brush







Chapter 1 | [September Issue 069](#) Ideas, Sketching and the Hippies

Chapter 2 | [This Issue](#) Design and Hippie Anatomy

Chapter 3 | [Next Issue](#) Designing Hippie-Pippie Space-Vans!

Chapter 4 | [December Issue 072](#) Illustrations

Chapter 5 | [January Issue 073](#) From Concept to Story

Chapter 6 | [February Issue 074](#) What to Do With These Hippies?

Almost every artist gets to a point when they decide that they want to start a new and unique project that they have total creative control of. When you get to this point it can be hard to decide what exactly it is that you would like to do. How do you come up with ideas? And how do you develop them and make them interesting? In this series David Smit, with the help of Nadia Karroue, will be showing us how to create an idea and turn it into a unique and interesting project. This series will be concentrating on David's visually stunning self-made world called the Hippie-Pippie-Pocalypse and will have something for everyone, from idea generation techniques to design and painting advice.

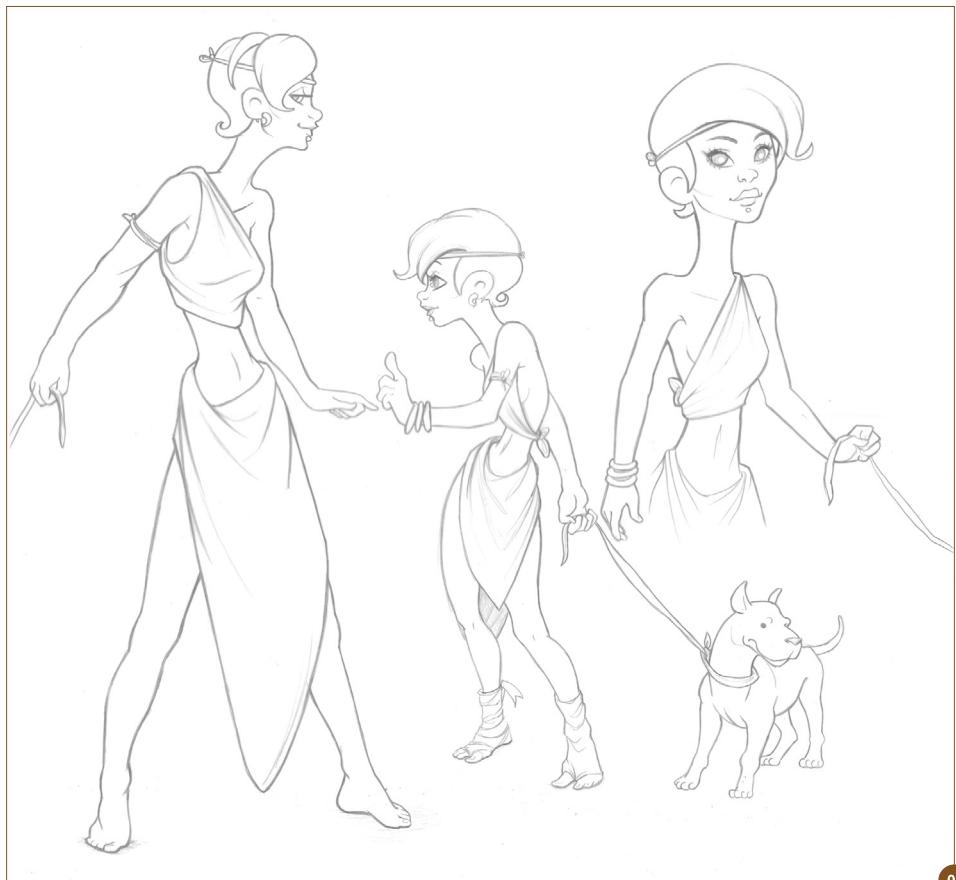
Chapter 2 – Design and Hippie Anatomy

Software Used: Photoshop

The designs and styles Nadia and I use to portray hippies has changed over the last year, from painted, to line art, to black and white, to watercolors. I think there have even been some chibi hippies around! But still, there's always been this certain something that gave them all the same feeling. It was often hidden behind a stack of crappy sketches and failed paintings, but it was there. Or at least that's what I told myself. This chapter will go over what it is that makes the hippies what they are. What the inspiration was, how the designs passed through different evolutionary stages and, finally, what the current style is that we are planning to use for our yet unannounced-but-announcing-now comic! Coming nowhere soon!

Ideas Behind the Anatomy and Designs of the Hippies

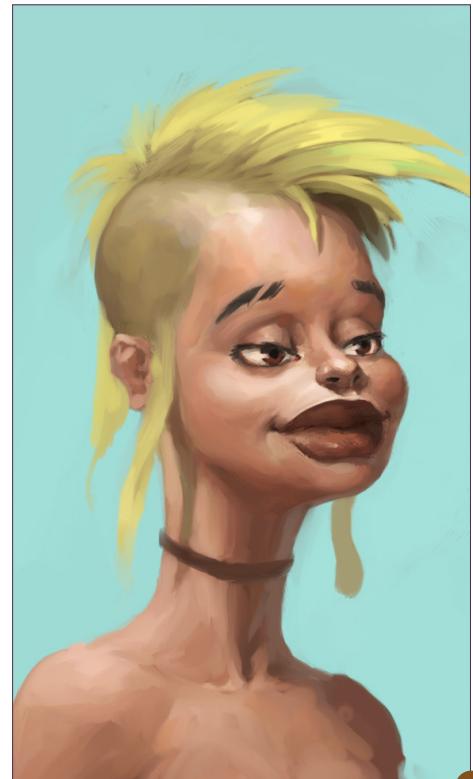
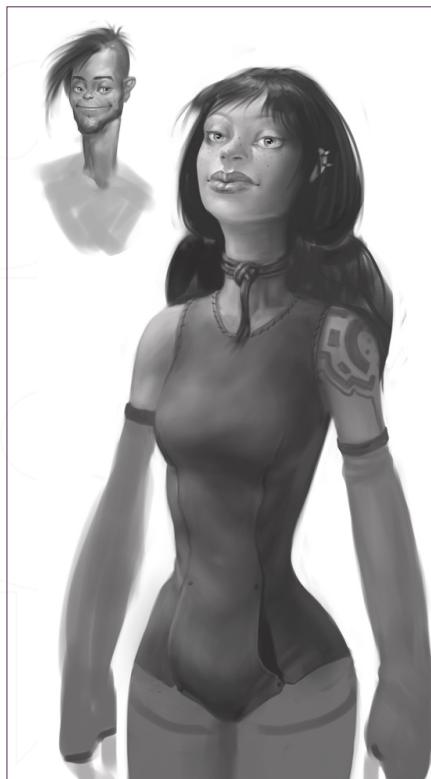
Even though the style has changed immensely over the last few months, there has always been an obviously "hippie" core. I think it's because



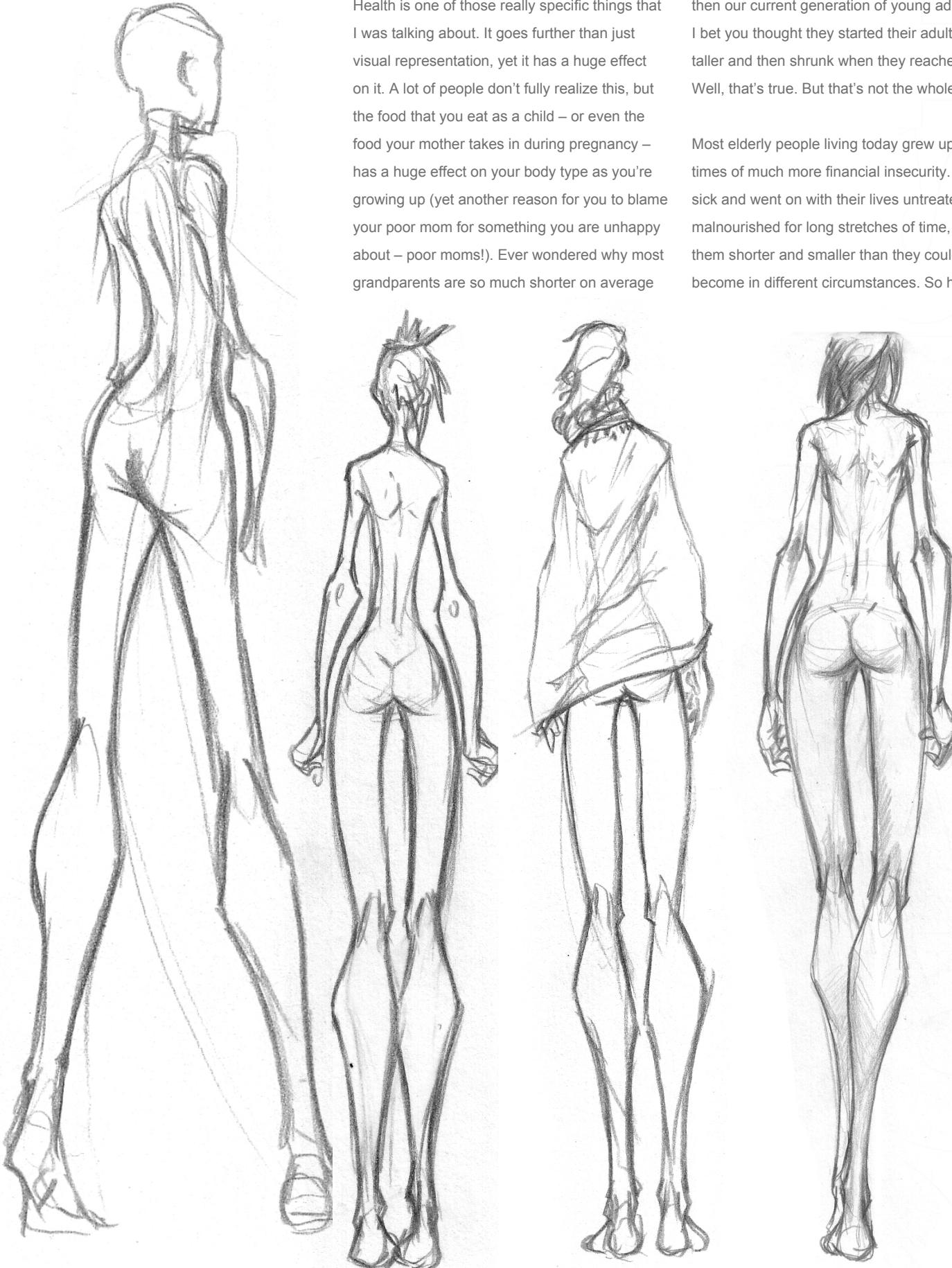
01

all the designs were based on the same sort of "vibe". There are certain things that are so inherent to the hippie universe that some of the design decisions happened automatically. It

probably sounds vague right now, but bear with me while I dive deeper into the thought process and underlying reasoning (Fig.01 – 03).



03



Health is one of those really specific things that I was talking about. It goes further than just visual representation, yet it has a huge effect on it. A lot of people don't fully realize this, but the food that you eat as a child – or even the food your mother takes in during pregnancy – has a huge effect on your body type as you're growing up (yet another reason for you to blame your poor mom for something you are unhappy about – poor moms!). Ever wondered why most grandparents are so much shorter on average

then our current generation of young adults? I bet you thought they started their adult lives taller and then shrunk when they reached 65. Well, that's true. But that's not the whole story!

Most elderly people living today grew up in times of much more financial insecurity. Kids got sick and went on with their lives untreated and malnourished for long stretches of time, leaving them shorter and smaller than they could have become in different circumstances. So how



does this relate to the hippies? The hippies are lucky enough to live in a universe where malnutrition is a thing of the past. As a result they grow to look tall and healthy. Include a lack of gravity from all the space travel while they were growing up and you've got some stretched, healthy-looking hippies (**Fig.04**)!

Far-fetched? Yep! But if you think that is far-fetched, wait until next month where we explain how hippies travel through space in modified cars.

I bet I'm starting to sound like a broken record right now, but the hippie universe is a peaceful one. There's no good vs. evil stuff going on at all. No fight scenes. No epic chase scenes or explosions. All of the conflict is between individuals dealing with each other and themselves. Therefore we wanted very expressive faces, to exploit the interaction between characters, as much as we could. But we quickly found out (the hard way) that in order to be able to draw the same face more than once, we have to simplify them (**Fig.05**).

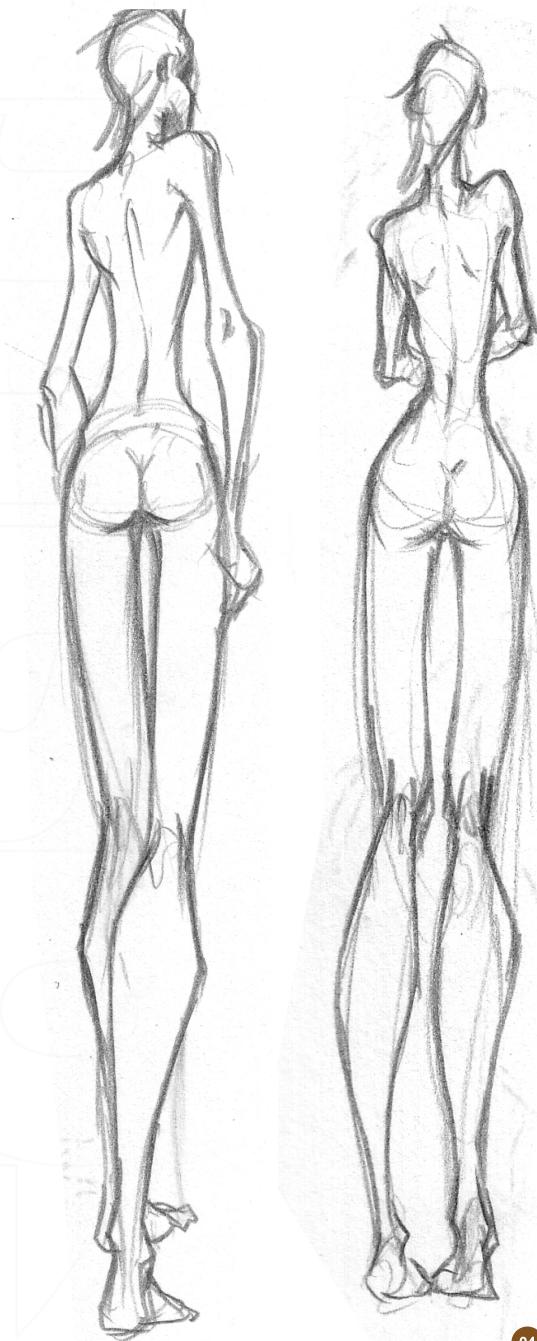
The style I had in mind in the beginning just had too many different shapes and details to pull off consistently. Luckily Nadia's idea for the style was a lot cleaner and simple. After a lot of (again) failed sketches, we merged each of our styles into a super-uber combination that was expressive, but just simple enough for us to be able to squash and stretch to our hearts' content. As a result it became much easier to make the faces expressive and the impact of their expressions became stronger. It came with the sacrifice of details, but who likes details anyway?

Then of course there is fashion! I have to admit I'm jealous of the space hippies' non-judgmental society. When it comes to clothing in their world, there's no such thing as a dress code or fashion police. You're a 70 year old man who loves to walk around wearing nothing but Uggs? No problem; no one will be shocked by your aging genitals and taste in shoes.

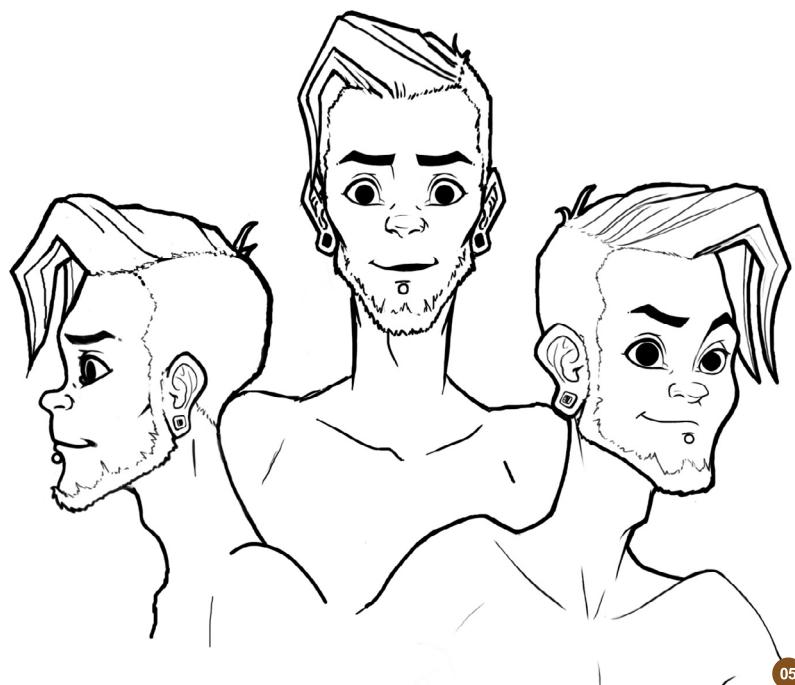
The standard preference for clothing is loose and comfortable, but it's not a rule at all – there are no rules!. Since the society focuses a lot on exploring your individuality and "discovering" yourself, a lot of the inhabitants of this future hippie universe tend to be very eccentric (just the excuse I needed to draw crazy fashion designs).

Inspiration and Reference

We didn't just magically come up with these designs. Although I like to think we did, and prefer somehow not to admit that we didn't. But we really didn't. If you know where to look, you can clearly see where we got the inspiration from: psytrance/goa festivals, Burning Man, the entire year of 1969, Berlin and Tokyo street fashion, European (especially Dutch) squatter culture and lots more.



04



05

We started by making a huge folders with references. There was one with people and fashion, one with inanimate objects (cars, interior designs, 50s and 60s household items), and one with drawing styles. Having a lot of references and inspiration to draw from makes everything way easier and the end result is way better. Every time we were stuck, we just opened the inspiration folder, browsed through it and got inspired to completely rip something off or "borrow" elements that looked good!

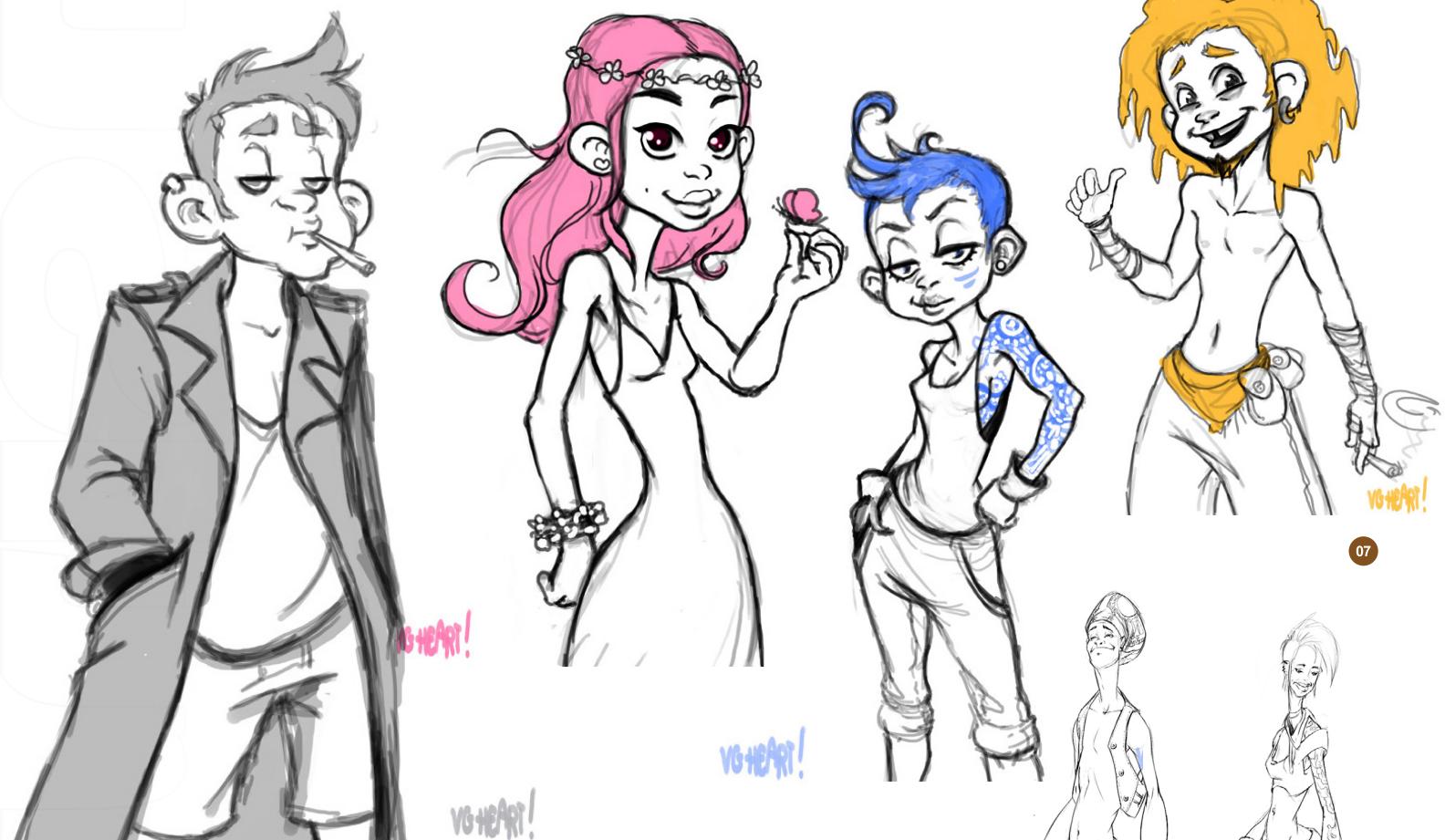
Our fashion and people folder included a lot of street fashion from Berlin, Seoul and Tokyo. The modern bohemian vibe seems to be very alive in those cities. There were endless amounts of amazingly diverse street fashion pictures to choose from.

The fashion folder also had a lot of pictures from goa/neo tribal/psytrance festival visitors, like Burning Man, Boom and Ozora. The outfits people wore were absolutely stunning, but the best thing about these pictures were the people. If you've ever been to a festival like that, you probably know what I mean. Their eyes are full of life, their smiles are genuine and their bodies look healthy and tanned. But they also have something else in common: fanny packs, the most unpopular and dorky bag of all bags! Yet they are so incredibly practical. If you think about it, it's completely insane that they are so unpopular. But, I have to say, many people at those festivals wore better designed packs and didn't have the typical middle-class-camping-family-with-matching-sport-outfits-and-compatible-fanny-packs fashion style.

So content wise, we get most of our inspiration from the offline world. But style wise, we are still very much inspired by comic books, video games and animations.

An artist that inspired me greatly was the artist Massimiliano Frezzato. Especially his work on the *Keepers of the Maser* series, which was visually stunning. He found a way to combine





realism with Disney! Then came *Brink* from Splash Damage. Did you see the concept art for those characters? Holy hippie rabbits that was cool. These were things I found, artistically, ridiculously inspiring.

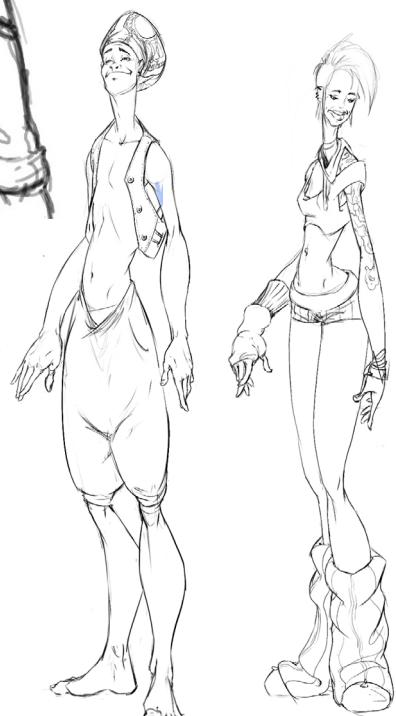
When we were in Barcelona during a road trip, we were already discussing the comic and the whole hippie universe. But we got a bit stuck because we couldn't seem to nail the style. And then, out of nowhere in a little shop, there she was! A white statue so ridiculously awesomely shaped that we had to buy it, exaggerated but believable, full of character, yet simple. It was the perfect starting point. It proved to us that we had the same thing in mind and also that it could be done (we could not find out who the artist was that made it so sadly we cannot gain permission from them to show it in this article). But if we do ever find them it would make us very happy! We will hug them and then just go ahead and buy everything that artist has ever made... ever!

We also both influenced one another. That's one of the great benefits of working together with someone on a project. But there were some obstacles to overcome too. One of the things we ran into was that Nadia's art usually featured head sizes roughly at least twice the size of a regular head. My art, on the other hand, featured head sizes that were about half the size of a regular head. Resulting in a bit of inconsistency where the head size of a character would be a completely different size in each frame. Not the best for sequential art.

Eventually we managed to find a head size we both agreed on, although we both still try to sneak in bigger and smaller heads when the other isn't looking.

Hippie Design Evolution

If you've read the previous article you'll believe me when I say that the first sketches were all over the place. I had a general idea of what I wanted, but that was it. After having



accumulated a large quantity of random sketches, we reviewed them and tried to make a selection of elements that we liked. Being able to point out those elements made us understand more clearly where we wanted to go with the designs. And that, in turn, influenced the sketches we made afterwards.

Fig.06 – 07 show our first sketches, **Fig.08** shows some sketches that came very close and **Fig.09** shows a more solid direction.



09

It was really helpful to have all of these sketches to help us remember what we were doing (at least we have a lot of background characters now), but the breakthrough only came when we actually got to know the characters through a story – for example, this guy!

Meet Dingo

The most non-macho protagonist space has ever seen. He's publicly emotional, he loves food and cooking, he's vain and a bit of a fashionista, clumsy and outgoing... and I'm getting the feeling Nadia totally has a crush on him (**Fig.10**). He has no idea what he wants to do with his life and not a single clue where he's heading.

David Smit and Nadia Karroue

For more information please visit:

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Concept

Chapter 2 | July Issue 067

Adding the Sky

Chapter 3 | August Issue 068

Adding Elements

Chapter 4 | September Issue 069

Lighting

Chapter 5 | This Issue

Transforming the Time of Day



Matte painting is becoming more and more important in the CG industry. The backdrops of some of the most epic scenes in films have been created by matte painters who have used the techniques touched upon in this tutorial. This eBook will talk you through an entire matte painting and show you how to add photos to your canvas and then integrate them into your scene. This is a must-have for any experienced or novice matte painter.

MATTE PAINTING



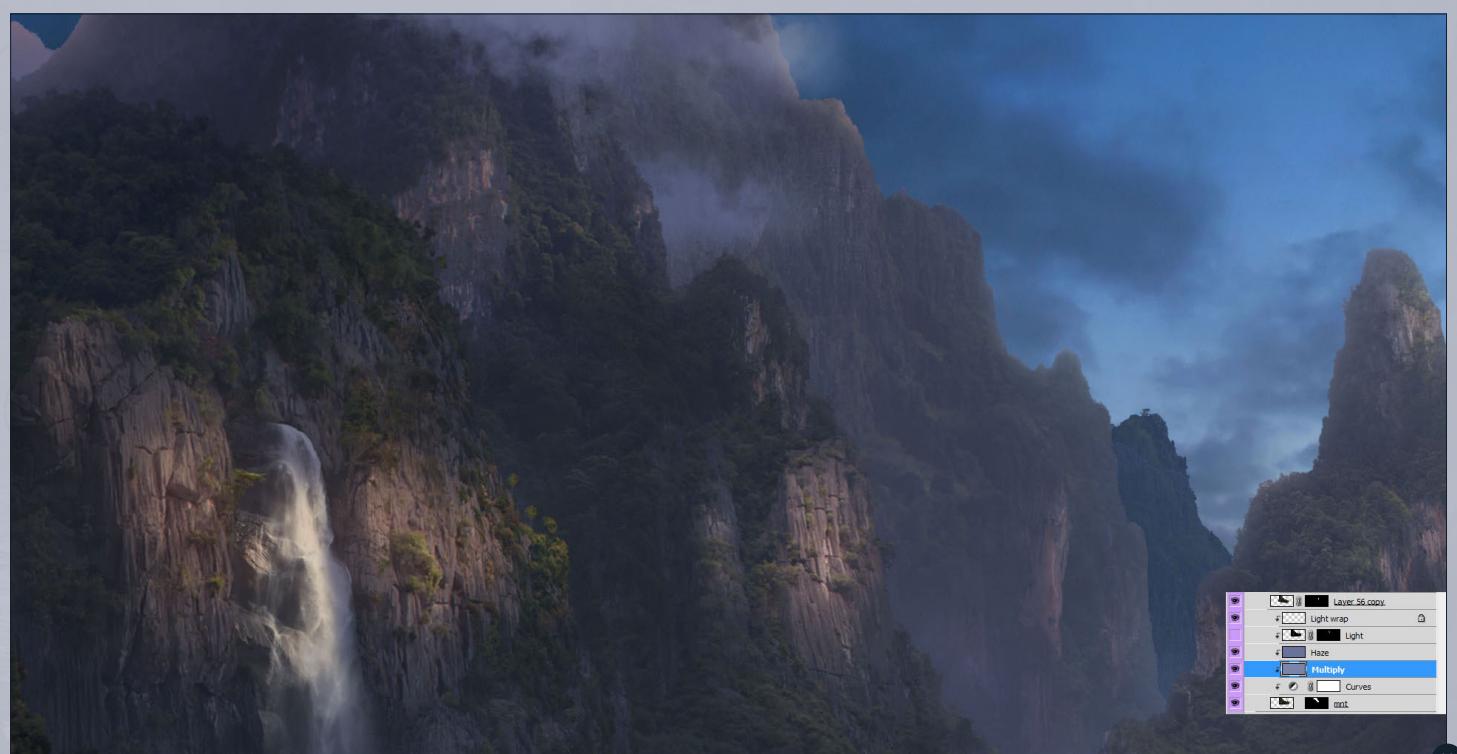
Chapter 05: Transforming the Time of Day

Software Used: Photoshop

Since I kept all the lighting on separate layers, changing the light condition was not hard. I decided to turn this painting into an early night/dusk shot, basically a few hours later than the original. This is the time of day when the sun disappears completely beyond the horizon and leaves just its warm glow behind (**Fig.01**). It is the perfect conditions for a misty atmosphere with low ground mist, which is great for emphasizing depth.

Like with the previous painting I started by choosing the sky (**Fig.02**). I am always trying to get this element right before moving forward because all the other elements, like the mountains, are directly related to the sky and the atmosphere it creates.

Since I still had all the layers I was able to easily change their colors and properties to match the sky (**Fig.03**). If I had merged the layers (which I often do to simplify the Photoshop file and work more quickly) I would have had to dig out one



of my saved work-in-progress images. I usually save lots of work-in-progress files. In fact, I save around every 30 minutes. I do it mainly because in the past I have had to repaint things because I have lost my work, and there is nothing more frustrating than having to repaint.

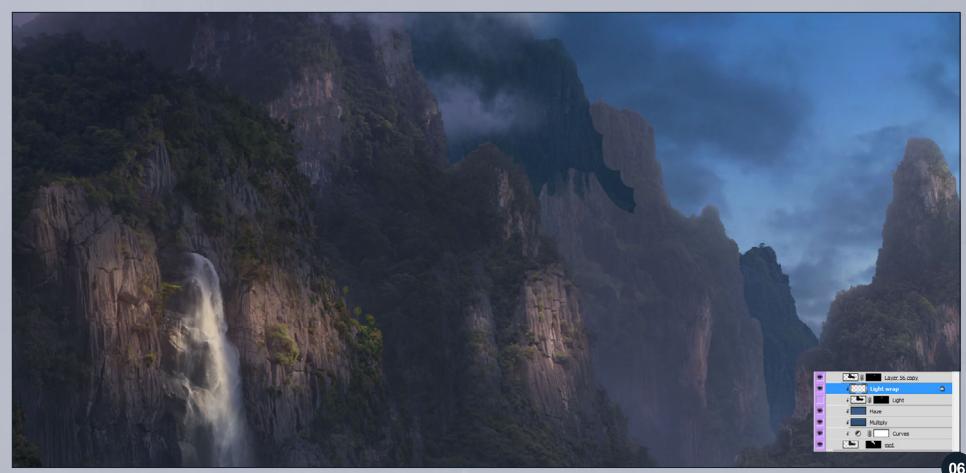
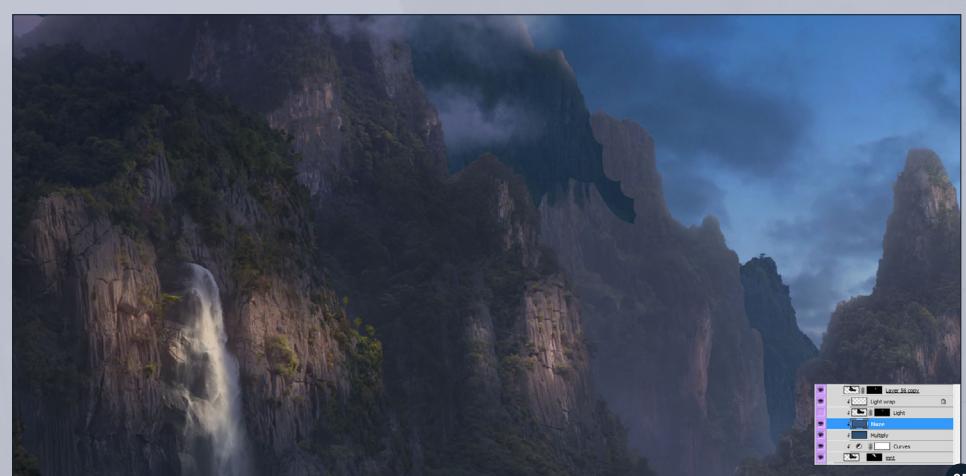
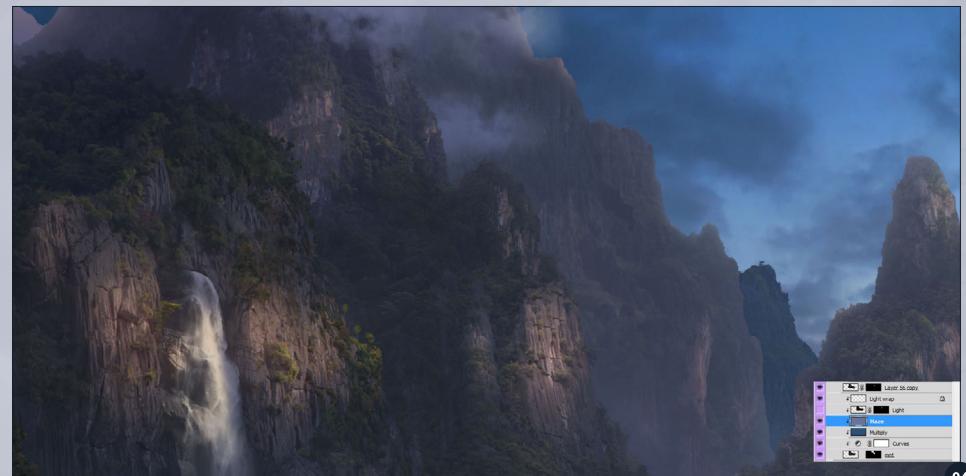
I then changed the color of the layer set to Multiply (**Fig.04**). The effect is barely visible because the haze layer is still on top of it and is brightening the color of the mountains.

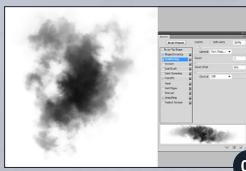
Because it is the haze layer affecting the mountains the next step was to change it to match the new tones we are striving to achieve (**Fig.05**). I color picked the sky color and filled the haze layer with the color of the sky. By doing this it starts to make the mountains match the atmosphere around them.

I followed the same procedure with the light wrap layer (**Fig.06**). The light layer was switched off and in the end I decided to remove it completely. To create the light on the mountains I used the information from the merged layers below and painted it in. The lighting situation here is very different as the sun is now gone and the lighting that is there is mostly atmospheric or from the moon. I still want to reflect the light direction, but it is very important to keep it subtle and diffused.

Here is the effect of color correcting the entire painting (**Fig.07**). I could not remove the lighting from some of the mountain faces because I had already merged the layers together. But as I mentioned I will bring back those layers later from a previous version. The image here is starting here to look like it is at night, but it still needs some work. The mountains look flat and lifeless, and there is not much indication of form change apart from the incorrect lighting on some of the mountains.

I found a really good image on the internet that I could use as a reference. It showed low ground mist on the surface of the water and





08



09

also showed the lighting effect that I wanted to mimic. Even if you have painted something similar in the past, it is still worth looking more closely at references and trying to apply your observations to your painting. The photo was really helpful at this point of my painting.

To mimic the effect of the cloudy mist I used my cloud brush (**Fig.08**). I made it by using cloud photos that I stuck together. I use the Scattering option so that the clouds spread and rotate randomly whilst I paint. When I paint haze or clouds with this brush I also have the eraser set with the same brush on it and I remove from the painting at the same time as I add to it as it makes the clouds look more random. I find this method very fast, fun and effective.

It was really enjoyable to paint this low ground mist. Because I kept all of my mountain layers separate I could easily paint in between them to create more depth and also make the silhouette of the shapes more prominent (**Fig.09**). You can see that I was able to reveal the little palm trees in the distance that were almost invisible in the previous lighting condition. The work on them really paid off here. You can see that painting the mist in this way really adds depth to the scene, which is very enjoyable.

I was trying to give this painting as much life as possible as I was concerned that I would lose a little when the lighting conditions changed. I had to pay special attention to the different ways the rock surfaces and vegetation reflected the sky and moon. The light on the rocks is quite strong

whilst on the vegetation it looks more diffused. This adds life to the painting and makes it look more realistic and more pleasing to look at. The last touch to really bring this scene alive was to add a little light in the temple as well as to the boats (**Fig.10**).

I hope that you enjoyed reading this tutorial and found it useful. I had a lot of fun creating this painting and I hope you have a lot of fun with it as well!

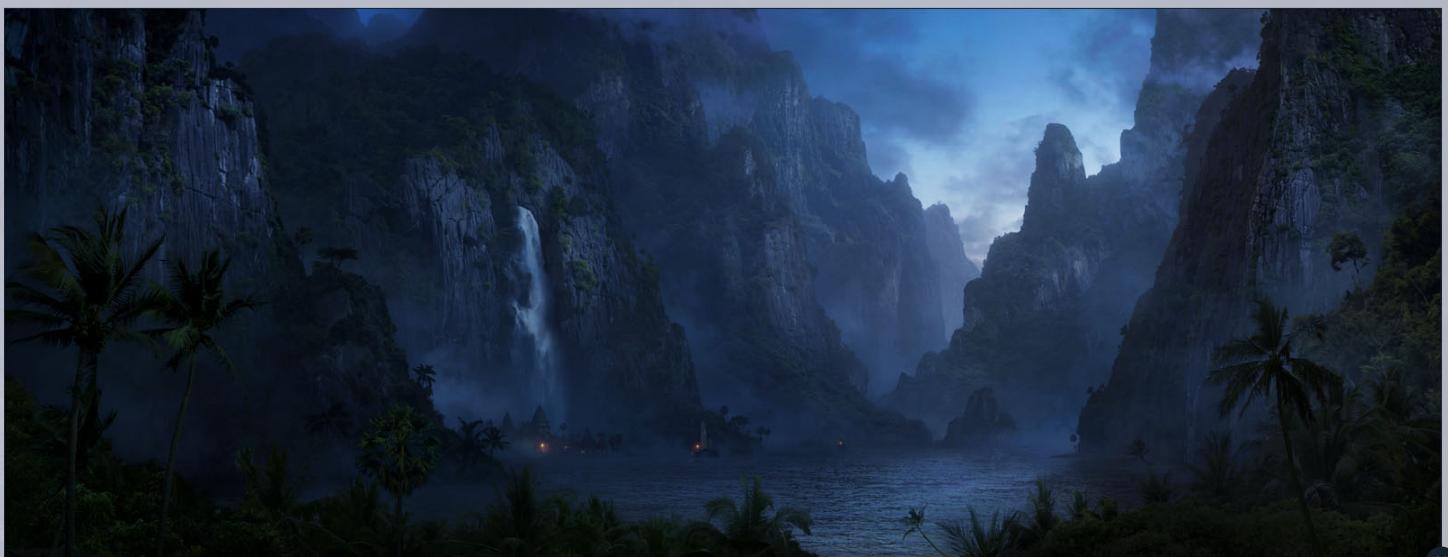
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Image By Levi Hopkins

You can tell a lot about a person by their face. You can tell their state of mind, you can tell where they are from, you can even make a guess about their character. For this reason being able to portray the features of a face correctly when doing character concepts is vital. In this series of tutorials out artists will be looking at how you would tackle designing characters with very specific features, but they will not just be talking about it in the context of one character. They will be showing us how to paint certain features that can be applied to different character types such as gaunt, obese, bruised etc. If you are into creating character concepts and want to add story to the face of your design this is the series for you.



July Issue 067 Chapter 01 | Gaunt

August Issue 068 Chapter 02 | Child

September Issue 069 Chapter 03 | Elderly Man

This Issue Chapter 04 | Obese

Next Issue Chapter 05 | Beaten Up

December Issue 072 Chapter 06 | Tattooed

Chapter 04 - Obese

Software used: Photoshop

Introduction

I've done a few tutorials now for 3Dtotal and most have been portraits. This time around, I was asked to share what steps I would take or how I would approach painting a person who was "obese". I decided that rather than do another portrait, I would instead create a character caught within a moment of time.

Before I explain my idea for this piece, I would like to first share my thoughts on drawing and painting a person who is obese. To me painting is painting, no matter what you are painting. It doesn't matter if you are painting a thin person or a heavier person. I would approach both in the same way, and I feel it would be no different if I were painting an animal, or a vehicle. With all painting, I focus mostly on my values. After that, color, harmony, edges and so on. In the end, none of these matter at all, if there isn't a solid idea, and drawing to build on.

So, the key to "painting an obese person" boils down to your observational skills as an artist. You need to be able to see shapes and understand enough about the human anatomy to be able to push and pull and essentially create a believable obese character.

References and Sketches

The first step for me is coming up with the idea. I knew right away that I wanted to paint something dark and humorous. I wanted to create a character and then put that character into an interesting situation. I wanted the final image to look as if I had paused a scene in a movie. I wanted the viewer to look at the image and not know what is going on or who the characters are. What they would know is that "something" is going on, and for me, not knowing is what this illustration is all about. To help this idea along, I decided that I would force my viewers to look through the legs of



my second character, in order to see my main character. This adds suspense, curiosity and humor.

Once I had my idea, I asked a couple friends of mine to model and pose for me. After taking several pictures, I was then able to start my sketch (Fig.01a – 01c).

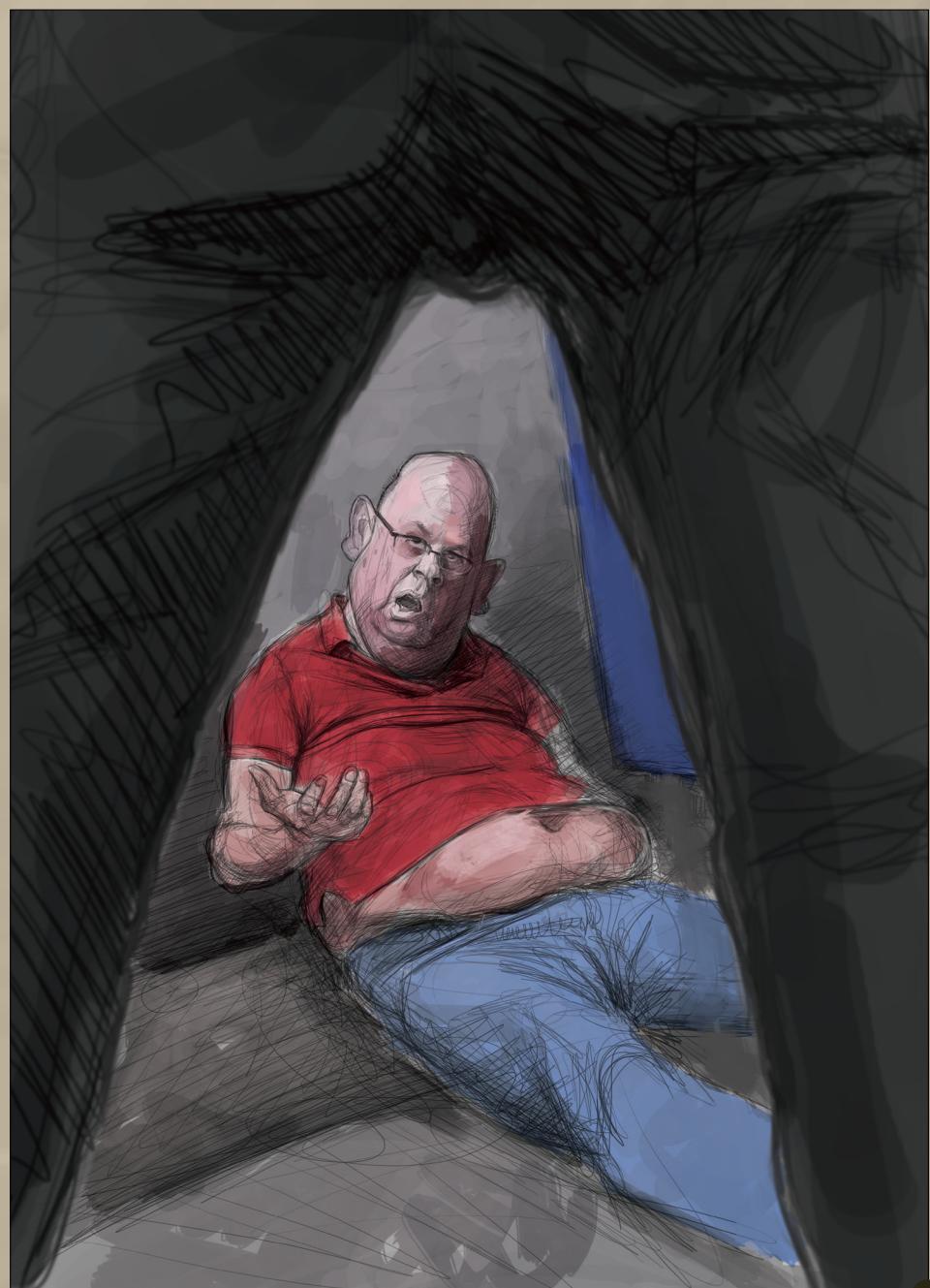
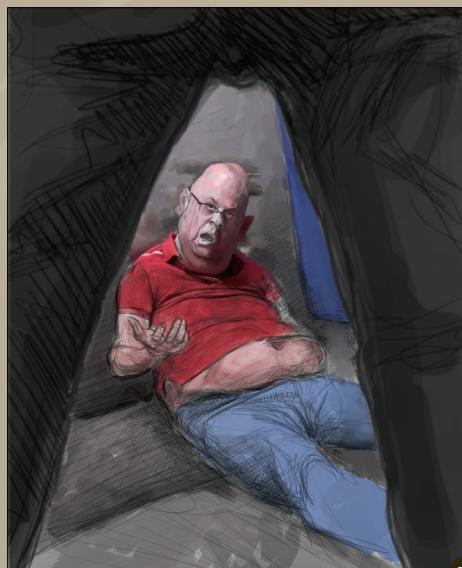


The character is very important to me, and I wanted this piece to have a lot of character. I added character by pushing and controlling the expression on his face but also used his hands and body to express and create personality.

Before I did any drawing at all, I already had a clear image in mind of what I wanted to create. Because of this, the sketch came together fast. There were only a few things that I needed to get down before moving onto the painting. First, I had to pull off the composition that I was imagining in my head, and then I needed to nail down the expression and gesture. When drawing the body, I just kept in mind that I wanted it to "feel" heavy and sluggish. Knowing that this was a tutorial on creating an obese character, I simply used my imagination to add additional weight to my character's face and body. To do this, it takes an understanding of the human skull and bones. It's important to never forget the framework or foundation within the body. Once I had captured the main aspects which I considered important, I was ready to paint.

Starting the painting

I used Photoshop CS5. I paint in CMYK mode and at 300 dpi resolution. For the majority of this painting, I use brush #24. It is a standard Photoshop brush. I usually work with the opacity set to 88% and the flow set to 100%.



Before I start any painting, I usually have a look or feeling in mind as far as the colors go. For this painting, I wanted it to be dark and perhaps moody and thought that the soft flesh on my character would contrast well against a dark and grimy brick wall.

When sketching my idea out, I made sure to do the sketch on a separate layer. When it came time to paint, the first thing I did was create a layer under my sketch so that I could quickly block in color without losing my sketch (**Fig.02**). You can see in my first few block-ins

that there is a strange blue shape to the left of my character (our right). That was going to be the edge of a large metal garbage bin, but eventually I decided that it wasn't important and that it was taking away rather than supporting, so I got rid of it.

It doesn't take long before I begin to paint on top of my sketch. I never fall in love with my sketch. Instead I use it only as a guide to build my painting on top of. So, you can see in **Fig.03** that I have now begun to block in color on top of my sketch.

I want my digital paintings to look and feel like a traditional painting. When painting traditionally, you can't zoom way in to paint additional details. You can only get so close to your canvas. And besides, a painting for the most part is meant to be viewed from a few feet back and the same goes for illustration work that I do for magazines. The viewer looking at one of my paintings in a magazine cannot zoom in to see any details, they can only see what they're holding right there in their hands. So, when I paint digitally, I paint from a distance, and I always start by using larger brushes. This helps me block in the painting as a whole. As the painting begins to develop I will zoom in and refine my details using smaller brushes. What matters to me is how the painting looks as a whole. From a distance my final painting has a realistic look to it, but when you zoom in close, you can see how loose I kept it. It's a painting, so I paint it as I would do traditionally.

The beginning stage of any painting can be both exciting and overwhelming. To keep things simple, I never worry about details, instead, I squint my eyes and block-in large shapes of color and value, and I do this until the whole piece is blocked in. Once this is done, my values are for the most part set and so is my color. I will make adjustments here and there, but now all I have to do is refine my painting.



04

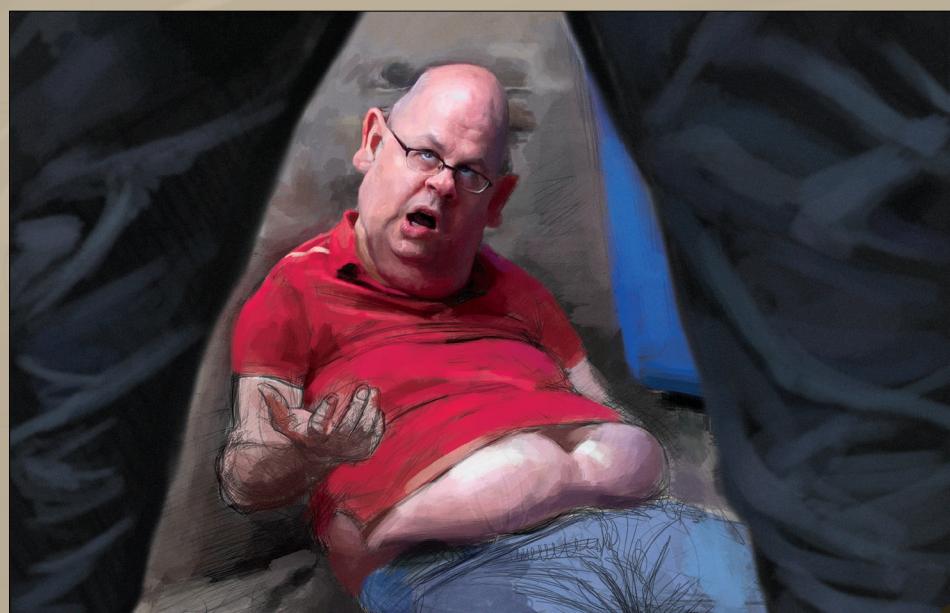


05

In **Fig.04** you can see that I have continued with my block in. You will notice that I fill in the pants of my secondary character and I do this for two reasons. First, the darker they are, the closer they will feel to the viewer, and they will help frame and compose my image as well. Second, I like to paint dark to light, so from the darker value and color that I first lay down, I will later paint into with lighter value and color. I don't want the jeans of the second character to be too detailed, in fact, I want them to be slightly out of focus, again, drawing more attention to my main character. When blocking in the shapes on jeans, I decided that I wanted to keep them

darker in color and value. My lightest values should be on my main character. So, I mix a blue-like color and mix it with my black, and simply draw in the folds of the clothing, leaving the dark under painting only where I want it (**Fig.05**). It is important when blocking in to not stay in one area for too long. Try to work on the whole painting at once.

Eventually I came to a point in my block-in where I decided I wanted to bring my character's face to more of a finish, so that way I would know what areas I need to hold back on and what other areas I should detail further. You will notice that the blue garbage can is still in the painting (**Fig.06**). What you are seeing here is the struggle I went through during the creation of this piece. Asking myself if I should leave the can, or get rid of it? I never stop asking myself questions, always trying to improve on my original idea. Don't be afraid to start areas over, and don't be afraid to completely get rid of something if it's not working, especially if it is not improving the quality of your painting.



06

Hands to me are just as important as the face. If the hands aren't drawn and painted well, then it doesn't matter how great the face or the rest of the image is. If the hands suck, the whole piece will suck. For this piece the hands were an



important part of my story. They need to show a lot of expression and character. So I spent quite a while painting the hands, especially the right hand (**Fig.07 – 08**).

I continue with my block-in and slowly continue to define form and shape, now blocking in the jeans on my character. As I block in my character's blue jeans, I am also looking at his gut and keeping in mind that the shapes need to be pushed and formed to feel real. There needs to be a sense of weight, a sense of flesh, and a sense of jean material (**Fig.09 – 10**).

In **Fig.11** you will see that I have started to define the left hand as well as the overall shape of my character's belly. I also began to paint in



stripes on his shirt, but soon realized that I was breaking one of my own rules "Save the details for the end". I end up painting over the stripes and re-working them later on.

Fig.12 shows a real turning point for me. I had taken a couple days off from working on the painting to work on other jobs that I had. And when I came back to work on it, I was coming back to it with fresh eyes. Immediately, I began to paint away the garbage can, it was distracting and not important to my story at all. Also, the size of my character's head was a little too large and was taking away from the character that I was trying to create, so I adjusted the head size. The other thing that you may notice, is the



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change in my over all color scheme and mood? I felt my painting was too cool, so I warmed it up by painting a green-ish yellow color into everything. I did this by creating a new layer and setting it to color and then painting where it was needed.



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In **Fig.13** you will see that I made yet another adjustment, again to enhance the character. I felt that the hand would express more of what I wanted if it were larger. If I were doing this painting traditionally this would be a huge hassle. This is one of the perks of working digitally. Working this way allows me the freedom to continually develop and improve my original idea. When working traditionally, it's important to plan more and spend more time on your original sketch. Besides the hand I also continued to develop the belly shape as well as a subtle blocking in of the bricks behind my character.



15

16

I worked on the design of the brick shapes, but also continued with the shape and form of my character. I decided quite early that I wanted stretch marks on my character's stomach (**Fig.14**).

shirt isn't actually touching his fingers but it's too close and distracts the eye. So, I simply painted it out and re-painted it up higher on the shirt (**Fig.15**).

While working on finishing touches in the painting, I noticed a tangent that really bothered me and had to go right away. The stripe on his

To finish the painting I slowly worked my way to using smaller brushes in order to add the subtle details that I feel are needed. The stomach plays a big part in the story of this character, so

I spent a little more time refining the shape and adding details such as stomach hair, moles and freckles and a few more stretch marks here and there.

The bricks were a little more challenging, but I kept my focus on shape, value and color, again not zooming in too far. When looking up close, you can see how loose they really are (**Fig.16**).

There really isn't anything all that different when it comes to painting a thin person versus painting an obese person, it's up to you as the artist to be able to observe and study the unique qualities that make us human (**Fig.17**).

Jason Seiler

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Luis Arizaga Rico brings us the forth installment of our **Cartoon Animals** tutorial series by creating a fantastic and amusing **Squid** character.

Vue Environment Creation

Having already given us two excellent tutorials Alex Popescu carries on his good work this month by creating an epic underwater cave.

Cover image by Gavin Goulden

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LOFTSLAG BLADE

MAKING OF BY DAVID MUNOZ

David Munoz uses an Icelandic legend as his inspiration for his stunning image in this month's making of. David shows us how his piece evolved during the painting process until he was happy with his final concept. Brrrrr... I almost feel cold just looking at it!



“The black stone blade creates winter wherever it is, allowing its owner to master the cold weather at his will”

Making of Loftslag Blade

Software Used: Photoshop

Introduction

Here is the story behind this character Loftslag Blade. Loftslag means weather in Icelandic:

An expedition travelled from the northern tribes to the most remote parts of their land. During the journey most of them passed away, until only two of them remained alive. They reached an area with very low visibility because of a strong blizzard. They finally caught a glimpse of a small area that seemed to have calm and peaceful weather, like an oasis in the desert. Both of the travelers made their way to the peaceful place and found what looked like a black stone sword. One of them held the blade in his hands, and the peaceful place suddenly became frozen.

The one holding the blade remained frozen for a long time, turning everything surrounding him into ice, even his friend. One day, life came back to him, but he wasn't as human as he once was.

From that day on the winter has followed him, the black stone blade allowing him to master the cold weather at his will. He is sometimes seen in



Making Of Loftslag Blade



01



02

storms and blizzards by careless travelers. He will never be able to leave the blade or winter alive.

The Image

This image was started quite a while ago and over time I revisited it, making changes each time I looked at it. I wanted to create a character that looked like he ruled the winter. I wanted him to look a little different as if he was a ruler of something other than humans. **Fig.01** shows the first concept that I came up with.



03



04

I continued to develop the original concept by making him look like a warrior king whilst still focusing on making him dynamic and interesting. This, however, was starting to look a little too human, but I still really liked the face so I kept that from the original design (**Fig.02**).

After looking carefully at my painting I decided that I wanted to put more of the focus on the blade, to make it look more like an important part of the image. I also wanted to change the overall appearance of the character so he looked more like a monk or mystical character than a conqueror or ruler. I kept everything in black and white to start with to work out the general appearance of the character and establish his new pose (**Fig.03**).

In **Fig.04** you will see that I started to add some color tones and darkness to the image. I also refined some of the details. The changes that I made are subtle, but I was starting to form the idea of using warm colors on the armor, to avoid making it look too knight-like. For all of this process I used standard Photoshop brushes. I then started to add brown and dark green to areas of the painting. I decided that to achieve the feel I wanted the character had to be in a neutral place. I tried in front of an ice chamber, but that looked a little too obvious.

Loftslag Blade Making Of

I really wanted to avoid him looking hidden or surrounded by too many different features. I wanted him to look as if he was free to roam any environment he chose (**Fig.05**).

I got rid of the cave and placed him in an open, neutral place. I tend to change my mind quite a lot when painting but I always try to keep the same concept in mind. I added some icy forms to his back that looked a little bit like wings. The idea behind this was to adjust his form and make him look less like a typical human soldier (**Fig.06**).

I got rid of the details in the background to make it look a bit like a wall that wasn't too defined. I started to add some lighting and played with some different colors so that the character contrasted with the background whilst still looking integrated with it. I also continued to develop the clothing (**Fig.07**).

The next step was to start making the image clearer and define more of the details. This meant that I had to work with more colors adding to the interest in the image. I also added some natural hints at the type of environment the character would be in. I made a large color correction to make the overall image tone look blue (**Fig.08**).



05

06

Fig.09 shows that I continued to adjust the image nearer to a bluer tone. As always I continued to add more detail to the image and adjusted things such as the position of the head of the character as I felt that it was too low on the character.

I then started to add dark and warmer tones on the top layer of the image so there is more to look at on the character. This is particularly clear on his head.

I decided to add some ice to his face, which helped sell the overall idea. I took some tones from the background and applied them to the main character. This is so that he looks like he is part of the environment that surrounds him. I also started to add some snow and dirt to him.

Fig.10 shows the final image. To get to this point I simply did a few color corrections and lowered the strength of some of the saturated blues. I also added some warmer grays to the lower part of the character to tie it in with the



07



09

background, but to also make the image have a warmer edge to it. I finally added some small white dots to make it look like it is snowing.

This isn't actually what snow looks like, but it is enough to give the viewer the right idea.

Thanks to everyone who has taken the time to read this Making Of – I hope you enjoyed it.

David Munoz

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<http://www.munozvelazquez.com/>

Or contact him at:

munozvelazquez@gmail.com



DIGITAL ART MASTERS VOLUME 5



With the release of 3DTotal's book, *Digital Art Masters: Volume 5*, we have some exclusive chapters for you...

This is more than just an artwork book. Not only does it feature full-colour, full-page images, but each artist has given a detailed description, in their own words, of the creation process behind each piece of published artwork. And they've done it especially for this book!

This month we feature:

"STEAMPUNK VILLAGE"

BY ROBH RUPPEL

The following shots of the "Steampunk Village" book pages are featured here in full-resolution and can be read by zooming in...



STEAMPUNK VILLAGE

BY ROB RUPPEL

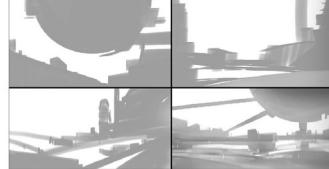
JOB TITLE: Art Director - Naughty Dog

SOFTWARE USED: Photoshop



WORKFLOW

When starting a new image, I generally begin by making a series of simple compositional sketches. I look for a pattern that's both dynamic and interesting. I do several on a page so I can compare them and not fall in love with one idea too quickly or keep repeating the same idea. I followed this same process with Steampunk Village (Fig.01).



IF EVERY HIGHLIGHT AND EVERY SHADOW IN EACH AREA IS EITHER PURE BLACK OR PURE WHITE THE IMAGE WILL HAVE NO SENSE OF BELIEVABLE SPACE

After I was happy with the initial sketches, I worked out a quick color sketch. I like to do this because the values assure me whether it is a good composition or not, at which point I know it's time to establish some mood and light. This isn't something I do with a lot of details. It's more a way to develop the look in my own mind so when it comes time to finish the picture, I have a clear idea of what it is I'm trying to achieve. You'd be surprised how important that is. For something this finished, I wanted a clear goal and not to wander around hoping to find it. That's what the sketches were for (Fig.02).

I blocked out the entire image in big, simple tones and shapes before getting into any detail. This is



Fig.01

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it looked "real" to me. I was also looking for a simple separation of the planes. In other words the light side, shadow side and roof tops for the buildings (Fig.03).

I next started to work on the details of the small village. Since this was one of the main areas of interest it was important to get it working right away. I redid the first roof tops a few times until I found the right level of detail. I was also looking to establish scale which, if successful, would lend a consistency and believability to the piece. This is another very important and often overlooked part of the painting process (Fig.04).

I worked on the rest of the town, keeping a careful eye on scale. For example, if the windows and doors of



Fig.03



Fig.04



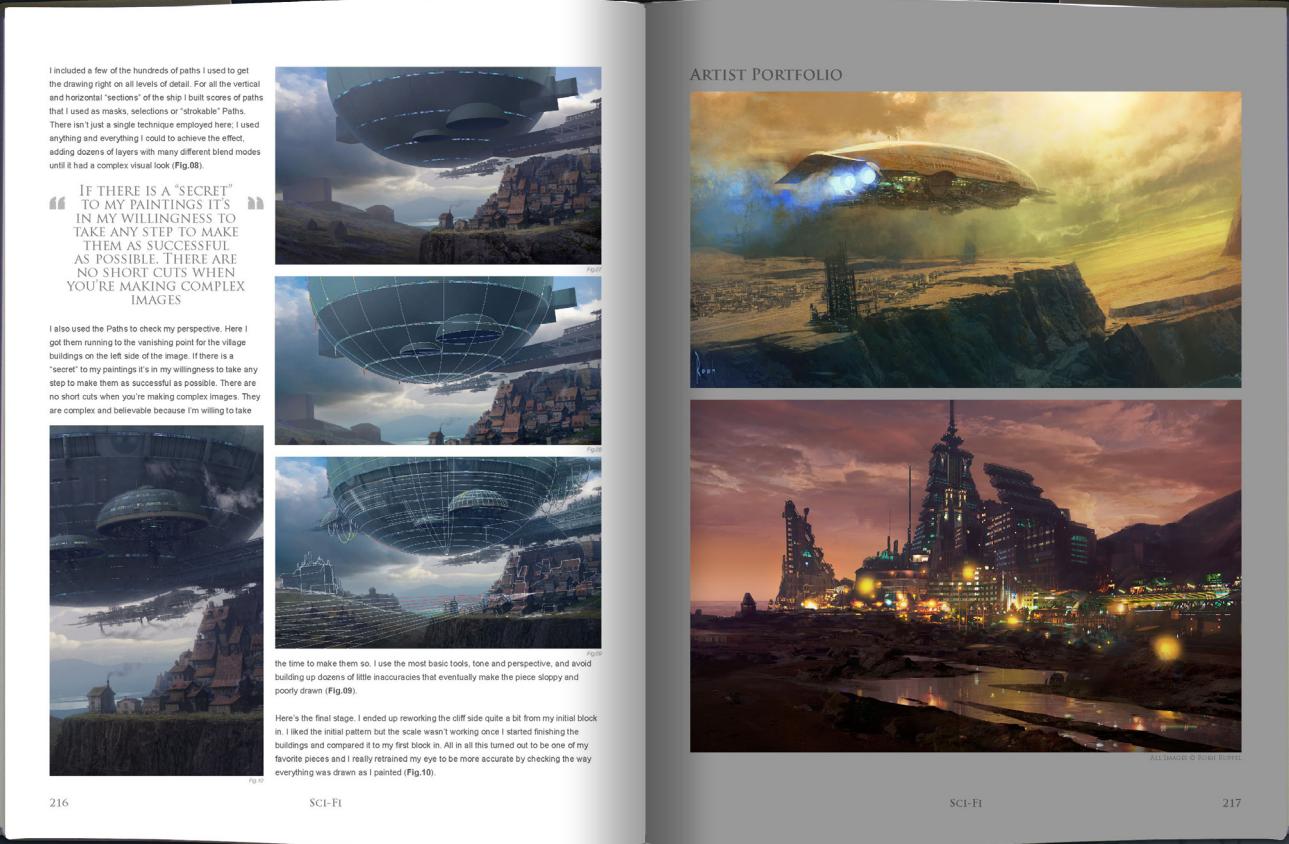
Fig.05

I also started to add some finer details near the bottom of the ship and along the bridge structure leading to it. I did these on their own layers using a flat color so I could judge the silhouette and shape alone. If the shape wasn't interesting, I worked on it until it was. It's so much easier to judge this without any modeling or detail to distract from the abstract shape (Fig.06).

Adding detail was more of the same. A friend of mine is one of the top matte painters in the business and I asked him once how he achieved a particular effect. I thought there might have been an easier way than laying the finished textures in one plane at a time, but when he answered "No, it's just tedious" it made me realize that most of the time you just have to work through it. So the details in this image were made by first getting the larger tones to work, modeling the smaller details and then adding the texture, one roof at a time, one section at a time, one building at a time (Fig.07).

Fig.06

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I included a few of the hundreds of paths I used to get the drawing right on all levels of detail. For all the vertical and horizontal "sections" of the ship I built scores of paths that I used as masks, selections or "strokeable" Paths. There isn't just a single technique employed here; I used anything and everything I could to achieve the effect, adding dozens of layers with many different blend modes until it had a complex visual look (Fig.08).

IF THERE IS A "SECRET" TO MY PAINTINGS IT'S IN MY WILLINGNESS TO TAKE ANY STEP TO MAKE THEM AS SUCCESSFUL AS POSSIBLE. THERE ARE NO SHORT CUTS WHEN YOU'RE MAKING COMPLEX IMAGES.

I also used the Paths to check my perspective. Here I got them running to the vanishing point for the village buildings on the left side of the image. If there is a "secret" to my paintings it's in my willingness to take any step to make them as successful as possible. There are no short cuts when you're making complex images. They are complex and believable because I'm willing to take



the time to make them so, I use the most basic tools, tone and perspective, and avoid building up dozens of little inaccuracies that eventually make the piece sloppy and poorly drawn (Fig.09).

Here's the final stage. I ended up reworking the cliff side quite a bit from my initial block in. I liked the initial pattern but the scale wasn't working once I started finishing the buildings and compared it to my first block in. All in all this turned out to be one of my favorite pieces and I really retained my eye to be more accurate by checking the way everything was drawn as I painted (Fig.10).

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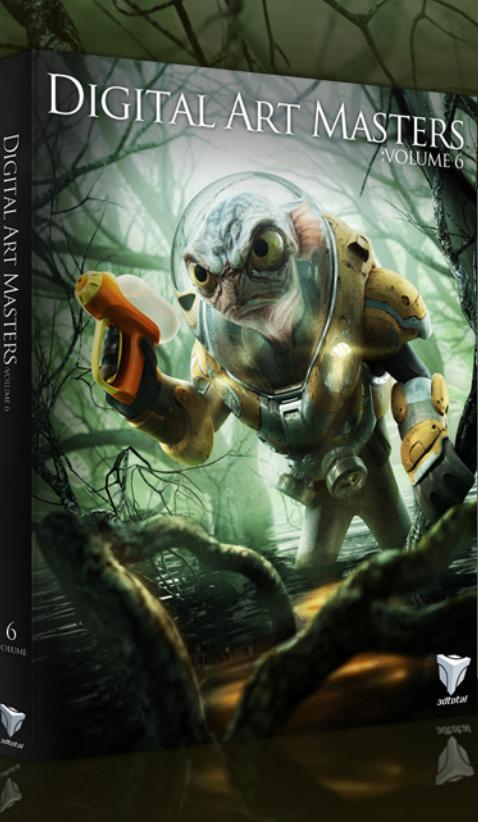
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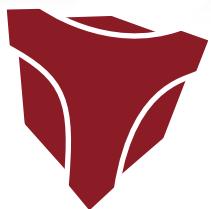
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